

MACHINE KNITTING MONTHLY

MARCH 1998

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PICK A CARD

See what you can do with
just one basic punchcard

Maggie Andrews shows you how

HELPING HAND

Our new beginners' series
starts this month

ALTERING GARMENTS

How to make a "silk purse
from a sow's ear"

-We'll show you how!

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Nina Miklin cover design

Machine Knitting LIVE!

14th & 15th March 1998

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Machine Knitting's best-loved magazine for quality features by the UK's leading experts:-

Maggie Andrews
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Diane Bennett
Joan Lafferty

Beka Knits
Nina Miklin

Carl Boyd
Jo Newton

Pat Coulston
Wendy Phillips

Mary Dowse
Willow Tree Designs

Maggie Dyke

Debbie Kendall
Jan Wright

Contents

Dear Readers,

Having produced two combined issues, we're catching up fast with the magazine and plans are now steaming well ahead for our Machine Knitting LIVE! show in Bournemouth. As you'll see on page 18, we've a superb list of exhibitors to bring you the very best in machine knitting. As we go to press, the list is still not quite complete - because some exhibitors are still trying to "juggle" other commitments to be with us. All in all, it promises to be a great day out and we very much look forward to seeing as many of you as possible on the 14th and 15th March.

We have several new features for you this month. Maggie Andrews tempts punchcard knitters to try different colourways and techniques from the same basic punchcard in Pick a Card. It will greatly extend even the most basic pattern library - and it's fun! Join Maggie on Page 12. In Down Under, we acknowledge the tremendous number of original contributions sent to us from Australia by reader Gwyneth Shelton. Previously, we've published them in Dear Anne, but now we've given Gwyneth a corner of her own. I hope you enjoy her translations of an E6000 stitch pattern on to Japanese machines.

Debbie Kendall starts a new Cut & Sew series by showing us how to make a "silk purse from a sow's ear", so to speak! How many times have we all thought about a design, sorted out the yarn for it, knitted it, blocked it and made it up - then discovered that it's a disaster when worn? If you, too, have a "hidy-hole" of such garments, get them out now! Debbie will show you how to rescue these abandoned designs and transform them into garments you can wear with pride.

Eileen Mellor is a new contributor, a great machine knitting enthusiast and she's starting a series for us to help potential new machine knitters to really enjoy our craft. Many articles written for beginners do assume a prior knowledge of the craft and some very basic skills. Eileen starts before a knitter has bought the machine! If you've just started knitting, let Eileen give you a Helping Hand.

This month, our cover girl is wearing a beautiful Nina Miklin design which is knitted in Nina's Maestro - a wonderful Cashmere/Wool blend. It's the jacket so many of you have admired at recent exhibitions and looks wonderful on a fuller figure. If you've often been tempted to try one of Nina's patterns - but never had the courage - put it off no longer. A cone of pure Cashmere and Wool is not cheap, compared to a bin end cone of acrylic. However, a relatively modest outlay on an exquisite cone of yarn, plus your time and skills in knitting and making it will give you a luxurious garment which will not only make you feel good, but also look a million dollars!

Finally, whatever you do, don't miss Dear Anne this month - to see what happened when a loving husband bought his wife an E6000!

Do come and join us at Machine Knitting LIVE! if you possibly can. I can promise you a great day out for machine knitters!



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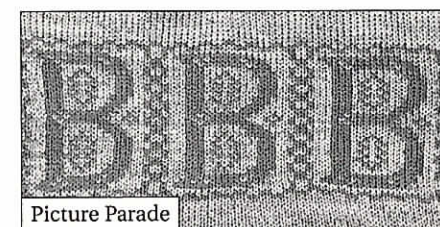
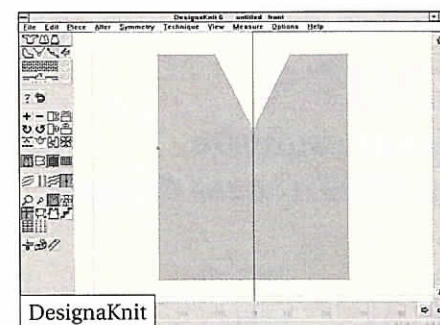
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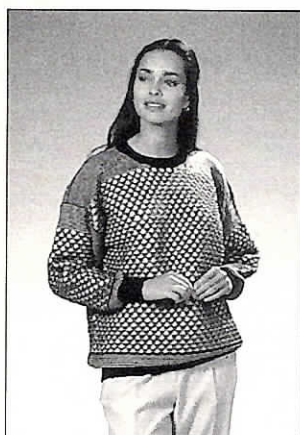
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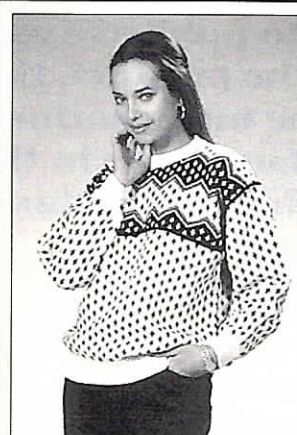
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News Line

**Want to publicise your product?
Send the product, the picture
and the information to MKM
News Line to be in the news.
Our address and fax number are
on page 3.**

LIVING CRAFTS

Living Crafts 1998 at Hatfield House from 7th to 10th May will be taking full advantage of the major anniversaries being celebrated at Hatfield in 1998. The celebratory plans are nearing completion and will include representatives from The Quilters' Guild as well as St Albans lace makers demonstrating Elizabethan patterns in lace.

First staged 25 years ago, Living Crafts has given pleasure to hundreds of thousands of visitors

over the years. Don't forget that there's lots to interest men, too, if you'd like to go along with a partner. Whilst you look around the crafts, he can see The Jubilee Sailing Trust demonstrating some of the techniques used to build their 65m wooden square rigger. Heraldry and armour making will be two Tudor crafts on display and stonemasons will be carving Portland stone.

Other crafts include demonstrations of blacksmithing, sculpting, rocking horse making,

Chinese calligraphy, embroidery, furniture making, stencilling, wood turning, leatherworking, enamelling, painting, spinning, weaving and lacemaking.

Living Crafts is open from 10.00am to 6.00pm daily from Thursday 7th to Sunday 10th May. Admission prices are £6.20 for adults and £2.80 for children. Party rates are £5.50 per adult. Hatfield House is 21 miles north of London, two miles from Junction 4 on the A1(M) and seven miles from Junction 23 on

the M25. It's well signposted and there's ample free parking. More details are available from:-

Living Crafts
1 The Chowns
HARPENDEN
Hertfordshire AL5 2BN
Tel:- 01582-761235

or from:-

Hatfield House
HATFIELD
Hertfordshire AL5 2BN
Tel:- 01707-262823

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MADE TO MEASURE STORAGE

Keeping your home and knitting room (!) free from clutter can be a problem for needlecraft enthusiasts, surrounded by materials, patterns, tools and other bits 'n' bobs - all requiring a safe home. To help you solve this dilemma, Ikeno has created a range of stylish and fully modular single drawers, which can stow away a multitude of household items.

Made in thermoplastic resin, the drawers can be used individually or stacked to suit a personal need and come in five different sizes - the 240 (small), 360 (medium) and 720 (large) as well as three-drawer towers of the 240 and 360.

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The **Modular Space System** is available in a range of classic and contemporary colours from Warm White and Raven's Wing Black to two-tone colourways of Primrose with Heather, Heather with Primrose, Slate with Primrose and Citrus with Azure Blue. Priced at £10.99 for the small unit, £14.99 for the medium, £24.99 for the large, £29.99 for the 240 tower and £39.99 for the 360 tower, the units are on sale at all good retailers nationwide. For latest stockist details, please telephone 01656-669906.



STOP PRESS!

Don't forget the **14th Southern Knitting & Needlecraft Exhibition** at the Royal Bath & Wells Centre, Shepton Mallet from 23rd to 26th April. Opening times are 10.00am to 5.00pm daily. Admission prices are £5.00 for adults and £4.00 for senior citizens. You can save £1 by booking in advance. The telephone number is 0117-970 1370.

As usual, a wide range of crafts will be represented and there will be a huge range of supplies for sale including yarns, sewing and knitting machines, spinning and weaving products, accessories, literature and patterns, knit kits, designer knitwear, fabrics, cro-

chet, haberdashery, tapestry, embroidery, toy making, cross stitch kits, patchwork and quilting.

It's a wonderful opportunity for the enthusiast to see, try and buy the latest and best products in the knitting and needlecraft industry. Don't miss it! If you are interested and would like further information, please contact the organisers at the following address:-

Nationwide Exhibitions (UK)
Ltd
PO Box 20
Fishponds
BRISTOL BS16 5QU
Tel:- 0117-970 1370

LEADING WOMEN FORWARD

That's the motto of the **Townswomen's Guilds** and they've written to tell us about some future events which might be of interest. The **National Arts & Crafts Exhibition** takes place at the Clarendon Suites, Stirling Road, Birmingham from 21st to 23rd April. Judging takes place on the 20th and the exhibition is open to the public from Tuesday evening. Tickets cost £4 each.

Established in 1865, the **Townswomen's Guilds** movement is committed to achieving equal status for women and

fights nationally on many issues which affect women and men.

Every Guild holds regular, monthly meetings and there's a quarterly magazine for members, plus a web site on:- <http://www.townswomen.org.uk>. If you'd like details of your local group, or further information about the exhibition, please write to:-

Townswomen's Guilds
Chamber of Commerce House
75 Harborne Road
Edgbaston
BIRMINGHAM B15 3DA
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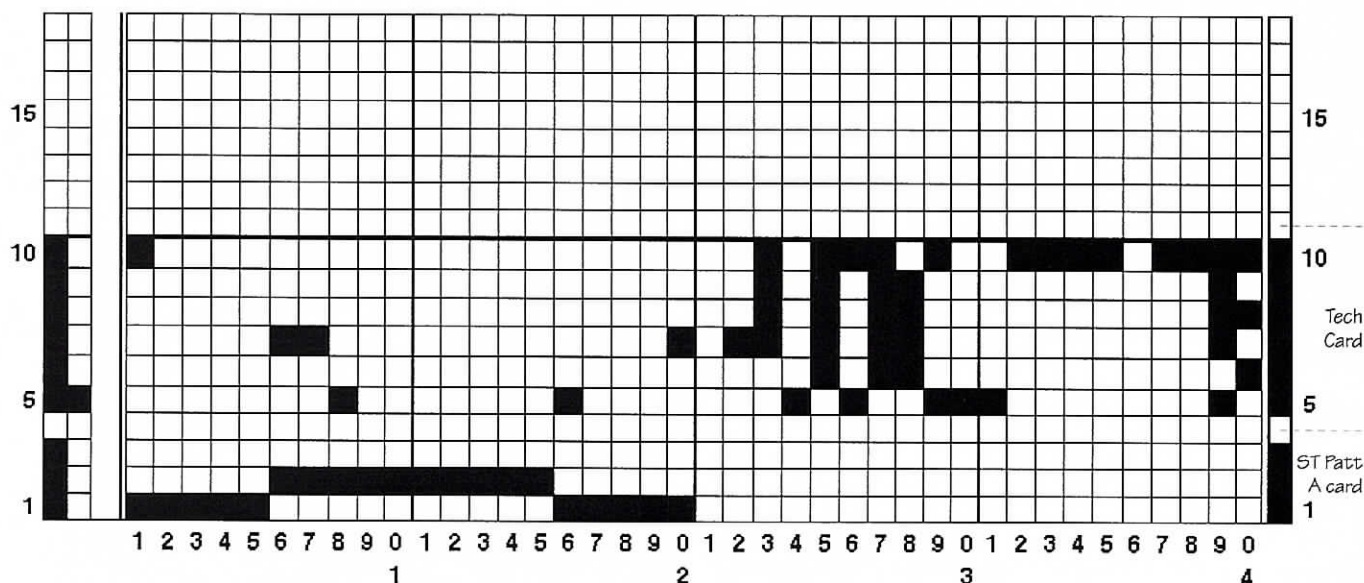
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ANJO KNITWEAR - AN APOLOGY/CORRECTION

A little while ago, Australian reader Pat Wilde, wrote to us with a query about a pattern in our November 1996 issue which we passed on to designer Joy Golding. We know that most of you will have hordes of magazines, so you might like to know that the gremlins were at work! Following on from Pat's letter,

we've received a note from Joy Golding to tell us that the Reader Card we printed is incorrect - but the mistake has only just come to her attention!

Joy knows just how irritating it is to find a pattern you want to knit, only to discover that it's not correct. As it isn't easy for the average knitter to correct, Joy has sent us the correct copy and

asked us if we'd mind reproducing it for you. We're happy to help, Joy and the correct card is shown above:-

For those of you who are not familiar with Joy's designs, she's been a Passap knitter for a number of years and has used the old Passap 5, Duomatic 80 and E6000. She admits that she doesn't know everything about these wonderful machines, she's always willing to try to help anyone who is having problems using their machine. Do get in

touch with her; individual tuition is available on the Duo 80 or E6000, by prior arrangement.

Joy also has a range of patterns and she'd be pleased to send you a list if you write to her enclosing a sae, please. Her address is:-

Joy Golding
Meadow Croft
Chase Road East
Great Bromley
COLCHESTER
Essex CO7 7UN
Tel:- 01206-251027

CREATIVE STITCHES & SEWING FOR PLEASURE

ICHF exhibitions are always very popular, not least for their "educational element". Every show offers a very wide range of demonstrations, workshops, talks and displays and here are some dates for your diary.

Opening times generally are from 9.30am to 5.30pm daily and Sunday until 5.00pm - but please check first with the organisers, if timing is critical to your plans.

Creative Stitches

Creative Stitches

The date is 5th to 8th March and the place is the Scottish Exhibition & Conference Centre, Hall 5, Glasgow.

Hobbycrafts

The date is 5th to 8th March at the Scottish Exhibition & Conference Centre, Hall 2, Glasgow and 12th to 15th March

in Hall 11 at the NEC, Birmingham. Hobbycrafts is everything you need for your hobby, under one roof! There are stalls, experts to answer all your questions, skilled professionals to show you new techniques and hands-on workshops.

At the Demonstration Forum, keen professionals reveal the secrets of Découpage, Ribboncraft, Wax Painting, Flower Arranging, Stencilling, Silk Painting, Ceramic Decorating and Rubber Stamping - to name but a few! If you also like sewing, at the same time and date in Hall 12 of the NEC, you'll also find Sewing For Pleasure.

Creative Stitches & Pastimes

The Sheffield Arena is the venue for the final show and the dates are 29th to 31st May.

For further information about any of these shows, please contact the organisers ICHF at the following address:-

ICHF
Dominic House
Seaton Road, HIGHCLIFFE
Dorset BH23 5HW

PURE FABRICATION AT DWS!

Do you know about Designer Warehouse Sales? They take place regularly and offer contemporary, desirable, exclusive fabrics at unbelievable prices! Many of the fabrics are commissioned by international names such as John Galiano, Katherine Hamnett, Ghost, Vivienne Westwood, Betty Jackson, Gallagher and Workers for Freedom for their own labels, whilst others are bought by top designers at the international trade fabric fairs in Milan and Paris.

There are sample lengths and end-of-rolls from over 40 of England's top designers available at this twice-a-year sale. It's an amazing opportunity to buy unique fabrics at down-to-earth prices. Although specifically bought for dressmaking and tailoring, these genuine bargain fabrics can also be used by the inspired for soft furnishings and cost from as little as 50p per metre to £20 per metre.



Designer Warehouse Sales are held monthly throughout the year at:-

The Worx
45 Balfe Street
King's Cross
LONDON N1

Here are some diary dates:-

5th - 7th Mar - Fabric
24th - 26th Apr - Womenswear
8th - 10th May - Menswear
19th - 21st Jun - Womenswear
26th - 28th Jun - Menswear
25th - 27th Sep - Womenswear
2nd - 4th Oct - Menswear
15th - 17th Oct - Fabric
4th - 6th Dec - Womenswear
11th - 13th Dec - Menswear

Don't forget that the Clothes Show Live is at the NEC, Birmingham from 4th to 9th December inclusive!

Down Under

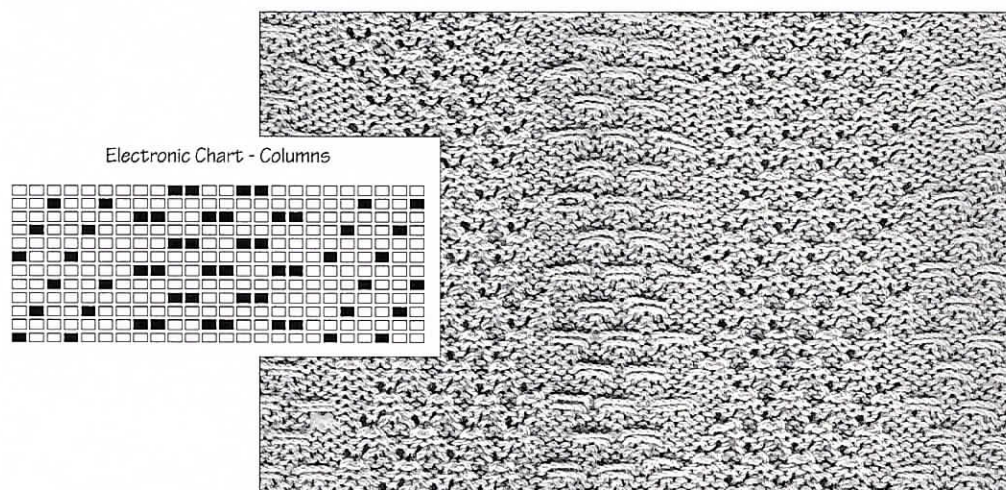
Gwyneth Shelton

We often publish letters from our good friend in Australia, Gwyneth Shelton. These lovely designs were inspired by Olive's Duomatic feature last year.

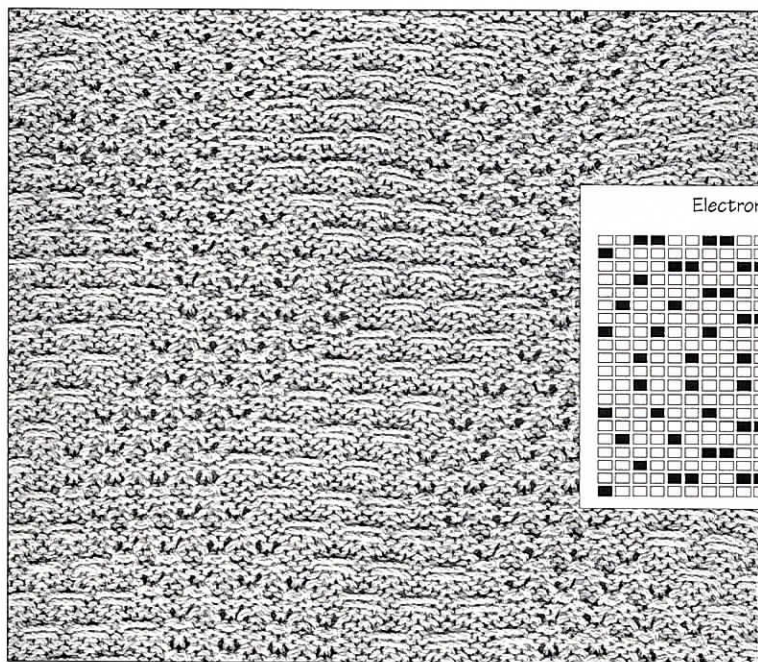
Inspirations

Here are some graphs and samples which were inspired by Olive Jinking's article in last July's issue of *Machine Knitting Monthly* (UX on the E6000). I had never before seen tuck and slip stitches combined in a fabric with such a contrast of textures. I could see that Olive's fabric could be easily duplicated on a Brother Electronic machine, so I decided to have a go at designing a fabric for punchcards and I'm sending you my best efforts, so far.

My Silver machine required a cam change every row so, instead, I elongated the card and



Inspirations ...



knitted two rows tuck, two rows slip throughout. This is easy to do at the right hand side, but you must set the elongation button while the carriage is at the left.

I am sure some lovely fabrics could be designed for the Passap Deco, using two rows AX, two rows BX. Many thanks to Olive, for her article and inspiration! ■

This is the first of, I hope, many articles from "down under". Gwyneth writes to us so frequently, with lots of ideas and techniques, that we're giving her her own column. Hope you enjoy it!

Junc

new series

Crew Neck Sweater

Designed by Mary Smith

BACK

With carriage at right and using MC, cast on 164 [172, 178, 186] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 30 rows. Transfer sts for st st *. Set RC at 000. Using MT, cont in stripe patt A. K 24 rows. Cont in patt B. K 320 [320, 336, 336] rows. RC shows 344 [344, 360, 360] **. Cont in stripe patt A. K 36 rows. RC shows 380 [380, 396, 396]. Push 53 [57, 60, 64] Ns at left and right to HP. Using WY, K a few rows over rem 58 sts and release from machine. Push 53 [57, 60, 64] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push 53 [57, 60, 64] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **.

SHAPE NECK

Push 88 [92, 95, 99] Ns at left to HP. Cont on rem sts for first side. K 1 row MC. Lock RC. Take carriage to right without knitting. Release RC. Push 5 Ns at neck edge to HP, K 1 row C and 1 row MC. Lock RC. Take carriage to left without knitting. Release RC. K 1 row C. Push 4 Ns at neck edge to HP, K 1 row MC. Lock RC. Take carriage to right without knitting. Release RC. Push 4 Ns at neck edge to HP, K 1 row C and 1 row MC. Lock RC. Take carriage to left without knitting. Release RC. K 1 row C. Push 2 Ns at neck edge to HP, K 1 row MC. Lock RC. Take carriage to right without knitting. Release RC. Push 2 Ns at neck edge to HP, K 1 row C and 1 row MC. Lock RC. Take carriage to left without knitting. Release RC and then K 1 row C. Push 1 N at neck edge to HP, K 1 row MC. Lock RC. Take carriage to right without knitting. Release RC. Push 1 N at neck edge to HP, K 1 row C and 1 row MC. Lock RC and then take carriage to left without knitting. Release RC. K 1 row C. Push 1 N at neck edge to HP, K 1 row MC. Lock RC. Take carriage to right

Stitch pattern designed by Judy Dodson.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

King Cole Anti-Tickle 4-ply. (Yarn Guide No.11.)

1 x 500 g cone in Black (MC).

1 x 500 g cone in Oatmeal (C).

GARMENT WEIGHT

Finished garment in first size weighs 685 g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel: 01274 561331.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit bust/chest 97 [102, 107, 112] cm, 38 [40, 42, 44] in.

Actual size 111 [117, 121, 126] cm, 44 [46, 48, 50] in.

Length to shoulder 67 [67, 69, 69] cm, 26½ [26½, 27½, 27½] in.

Sleeve seam 46 [46, 48.5, 48.5] cm, 18½ [18½, 19½, 19½] in (adjustable).

TENSION

29 stitches and 71 rows to 10 cm, 4 in measured over pattern B (tension dial setting approximately 6).

29 stitches and 40 rows to 10 cm, 4 in measured over stripe pattern A (tension dial setting approximately 6).

KNITTING NOTES

a) We used purl side of knitting as right side of garment.

b) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

STRIPE PATTERN A

K 1 row MC. Lock RC. Take carriage to right without knitting. Release RC. K 1 row C and 1 row MC. Lock RC. Take carriage to left without knitting. Release RC. K 1 row C. These 4 rows form pattern.

PATTERN B

K 2 rows MC and 6 rows C. Immediately below Ns 3 and 4 at left and right of centre 0, pick up 2 sts from last row knitted in MC and place on to Ns 3 and 4 at left and right of centre 0. Leave next 4 sts and pick up next 2 sts and place on to Ns above. Rep along the row, leaving 4 sts between 2 picked up sts. K 2 rows MC and 6 rows C. Immediately below N 1 at left and right of centre 0, pick up 2 sts from last row knitted in MC and place on to N 1 at left and right of centre 0. Leave next 4 sts and pick up next 2 sts and place on to Ns above. Rep along the row, leaving 4 sts between 2 picked up sts. These 16 rows form pattern.

without knitting. Release RC. Push 1 N at neck edge to HP, K 1 row C and 1 row MC. Lock RC. Take carriage to left without knitting. Release RC. K 1 row C. Push 1 N at neck edge to HP, K 1 row MC. Lock RC. Take carriage to right without knitting. Release RC. Push 1 N at neck edge to HP, K 1 row C and 1 row MC. 53 [57, 60, 64] sts. Lock RC. Take carriage to left without knitting. Release RC. K 1 row C. Cont in stripe patt A, K 12 rows. Using WY, K a few rows and then release from machine. With carriage at left, push 76 [80, 83, 87] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping by reading left for right and right for left. Push rem 58 Ns from HP to UWP. Using WY, K a few rows and then release from machine.

SLEEVES

With carriage at right and using MC, cast on 74 [74, 78, 78] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Set RC at 000. Using MT, cont in stripe patt A. Shape sides by inc 1 st at each end on every 6th row until there are 78 [78, 82, 82] sts. K 4 rows. RC shows 16. Cont in patt B. Cont to inc on every 6th row from previous inc until there are 148 [148, 156, 156] sts. K 2 [2, 6, 6] rows. RC shows 224 [224, 240, 240]. Adjust length at this stage, if required, by a number of rows divisible by 8. Cont in stripe patt A. K 24 rows. RC shows 248 [248, 264, 264]. Using MT+4 and MC, K 1 row. Cast off with a latch tool.

JOIN RIGHT SHOULDER

Push 53 [57, 60, 64] Ns to WP. With K side of right front shoulder facing, replace sts on to Ns. With P side of right back shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+4 and MC, K 1 row. Cast off with a latch tool.

NECKBAND

With carriage at right and using MC, cast on 137 sts in 1x1 rib. K 5 tubular rows. Carriage is at right.



Latch On

Joan Lafferty

New knitters like to know that things don't only go wrong for them. Even the old hands have the occasional slip-up!

"Pride goeth before a fall"

Before I start an article, I usually think over the garments I have made in the past few months for a bit of inspiration - but this month, it seemed there was no help there. All I had made was a child's jumper in maroon, with a splendid prancing horse in white as a single motif on the front and it had been much admired.

Wait a minute . . . of course . . . something went wrong with that, didn't it! The electronic machine knitted a line of white stitches which had no connection with the horse. I duly Swiss darned these and the white now does not now show, which is why I had forgotten this little episode. It is not very difficult to Swiss darn; I regularly do one stitch in black to indicate the eye on my little ducks, with another in yellow for the beak. They just spring to life after this treatment.

If you are not familiar with Swiss darning, have a close look at the construction of a stitch. It is like a little horseshoe, with the prongs pointing downwards. So, bring your needle from the back between these two "prongs", take it round the curved part of the horseshoe and down again to the back where you brought the yarn up to the front in the first place. It's a technique very well worth mastering if your machine takes a fit and knits stitches you don't want.

I must remember to give a scrub with the Electronic eraser over the portion of the mylar sheet where I think these offending stitches were situated. Then, of course, I must erase this sheet from the machine's memory and re-enter it. It's all a bit of a fiddle, but it's worth it if it saves me having to Swiss darn another single motif in the future!

So what else have I knitted? Well, a couple of small baby cardigans, button-to-the-neck, in navy blue - ugh! I don't think anything did go wrong with these, unless you count the fact that I made the welts deeper on one and managed to get seven buttonholes on the first one and only six on the second. Since I hate working on navy blue and black, I did not knit the two one after the other, but gave myself a week or so in between. Hence the welts and so on not being exactly alike.

There's perhaps only one thing to mention about these garments - I could not see to sew them up after dark, so had to sit down in the mornings, when the sun comes into my sitting room. I must say the sun was very co-operative and shone nicely on the days when I wanted to sew up. So no housework on those days, but that is no hardship!

I had also quite forgotten the doll's clothes - partly because some of this was hand knitting. A lady brought me a largish doll, with her granddaughter's request for a button-to-the-neck cardigan, bootees and what we used to call a "poke" bonnet.

I knitted the bootees by hand in a lace pattern. Since I know the shape of these off by heart, it is only a matter of scaling down the number of stitches. The cardigan was no problem either, since I could draw it out on the Knit Leader, just as I do for all other garments. However, the bonnet, well, that was another matter!

I could visualise what was required, the sort of bonnet that one sees in illustrations of old stories. I decided I couldn't draw this on the Knit Leader, so I started off with hand knitting nee-

So why have I called this article "Pride goeth before a fall"? I was quietly sitting at the machine having a think and deciding that nothing had gone wrong this month.

dles, making a sort of horseshoe shape for the back part - I seem to have horseshoes on the brain this month!

Next, I knitted a straight strip and sewed this all round the edge of the horseshoe, finally picking up the stitches round the face part with some extra stitches to give a frilled effect. Finally, I knitted half a dozen rows and finished off with some crochet.

I forgot to say the cardigan and bootees were to be in pink with a white bonnet trimmed with pink. I have an idea that this little granddaughter is going to be a "right little Madam" when she grows up! (I hope I'm wrong here because I have met both her mother and grandmother and they are very pleasant ladies.)

When this was done, I realised the bonnet would be much too small, so started on yet another, this time by hand. My customer had said, "Make it to fit a premature baby" - and it so happens that my daughter was a little "prem" and I had kept her bonnet and bootees . . . out of sentiment, I suppose. However, a bonnet made to this size was still too small, so in desperation I turned to the machine. At least it

would be quicker to knit and I had got the shape firmly fixed in my mind by now. This final one was just right, but the funny thing is, the first one disappeared without trace! I can only think it fell on the floor off my stall and was given a good home by someone unknown.

I shall now make a smaller cardigan and possibly bootees, add the unwanted bonnet and mount them on a card, hoping some little girl is given a doll as a present that will fit them!

So why have I called this article "Pride goeth before a fall"? I was sitting at the machine having a think and deciding that nothing had gone wrong this month. At the same time, I was hurriedly knitting a scarf to go in a shoe box after an appeal for articles to send to a Third World country.

I decided on two plain, two purl as being the quickest to knit. I had a hunt in the yarn cupboard and came up with about a quarter of a cone in Royal blue and another in the same colour with much less on it. I know from bitter experience that fringes and bobbles - I was also going to make a hat - take quite a bit of yarn. So, I decided to put a few

I turned off the motor and said something unprintable. Should I undo the whole thing and start again? Not on your life, after 490 rows!

stripes on the scarf then these extra colours would make the fringe, should I run out of Royal blue. A part-cone of a horrid "puce" sort of colour leapt out at me and a rather nice pale grey, but very little of this.

I have not knitted two plain and two purl rib for ages, but remembered all the instructions, without having to look at the book. Slide lever on I is a "must" for Brother knitters; 1x1 rib will tolerate the Slide Lever on II, but 2x2 will definitely not! Then, after the zigzag rows, the ribber must be racked to the right and the half pitch lever put on "H" for the circular rows.

It also requires a needle on the ribber bed to be put into work on the left, because the needles have moved out of the normal position for the main knitting. After the circular rows, the ribber is racked back again, the HP lever is put on "P" and the odd stitch on the ribber is transferred to the end stitch on the main bed. As you can imagine, I was very pleased with myself at having remembered all these items!

I had a guess at the length to be knitted, by hanging a tape measure round my neck and tying a half knot in it and this seemed about right for length - you know I'm slightly mad, don't you? I also had a guess that something like 500 rows would be about right. I started off with 20 rows of Royal blue, then six of "puce", four with grey then another six with "puce". Then I went on to RC400 and had a quick measure with my tape. As I thought, 500 would do nicely. I was knitting with the electric motor, which meant I was just sitting there waiting for RC484 to appear, when I would start my stripes.

All this while, I was thinking, "This will be one garment I shall have made without anything going wrong". I should know better, shouldn't I! When RC486 came up, I managed the first six in puce and four in grey without trouble... but when it came to

the next six rows, the yarn broke and about one third of the stitches dropped off the needles!

I turned off the motor and said something unprintable. Should I undo the whole thing and start again? Not on your life, after 490 rows! So, I dropped the ribber bed down one notch and, taking off the weights, set to work with the curved pick-up tool.

It was a long job, but I managed to get the row-below-the-last back on the main bed. Then I had to replace the weights, knit back the yarn, by hand, where it had missed the last row and transfer to the ribber bed. This took me as long, if not longer, than the rest of the knitting. You can guess that I went across very gingerly with the first row, pushing the carriage by hand, not the electric motor. I went equally carefully on the next row, then I realised that one needle on the main bed was not knitting. Out came the fine-nosed pliers, which are always sitting in the tool box just to my left. For once my wriggling with the pliers did not work, so I had to change to a new needle and, thankfully, after this, it did all go well.

Having knitted the last row at the largest tension on both beds, I chickened out of getting the book to find out how to set the needles to use the Transfer Carriage on 2x2 rib. I transferred them all by hand before casting off with the latch tool.

The fringe was a bit time consuming, but I managed to do this to the accompaniment of some rubbish on the TV. I have a set of little plastic rings to make a bobble. Again, it's time consuming, but not as bad as having to cut circles of cardboard. The bobble needed quite a lot of "hair cutting" since I had used some odd ends of all three colours, but both items looked nice when finished. I hope the recipient likes them and, even if the colours are not what he or she would have chosen, at least they will keep someone warm! ■

Set machine for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 12 rows. Transfer sts for st st. With K side facing, pick up 58 sts across back neck, 10 sts down right side of front neck, 58 sts across front neck and 11 sts up left side of front neck and place on to Ns. Unravel WY. Using MT+4, K 1 row. Cast off with a latch tool.

PRESSING

With wrong side facing, block the knitting by pinning out all of the pieces to the measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Set in sleeves matching centre to shoulder seams. Join side, sleeve and neckband seams. ■

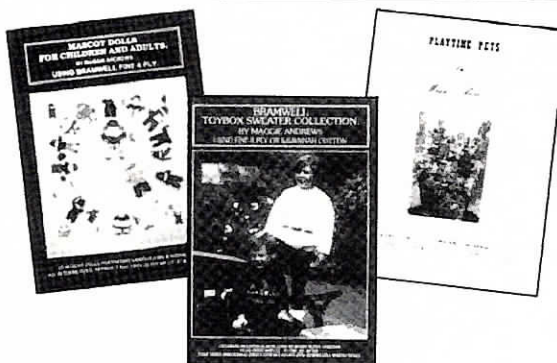
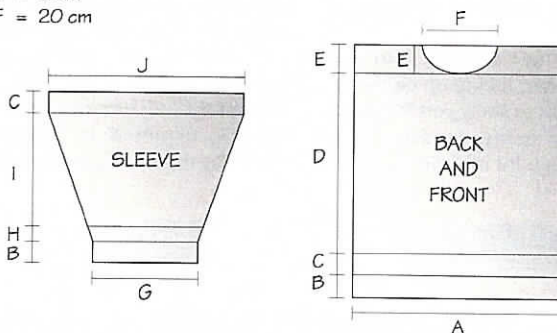
JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

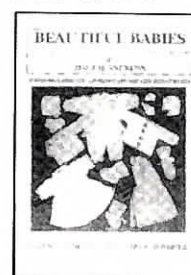
Diagrams

A = 56.5 [59, 61, 64] cm
B = 7 cm
C = 6 cm
D = 45 [45, 47, 47] cm
E = 9 cm
F = 20 cm

G = 25.5 [25.5, 26.5, 26.5] cm
H = 4 cm
I = 29 [29, 31.5, 31.5] cm
J = 51 [51, 53.5, 53.5] cm



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MAGGIE ANDREWS

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Pick a Card

Maggie Andrews

A kind of magic

Have you ever punched out a card and wished you could use the card again? Well, you can! Don't worry - I promise I'm not going to turn the magazines into a refuge for "would-be" magicians - but in this new series, I will try to show you some magic!

No, I'm not turning into Paul Daniels and taking up conjuring, but I want to show you "a little bit of magic" in my new series. After spending a lot of time and effort

punching a card for one garment, don't you sometimes wish you could use it again for something different?

Every punchcard will give a few variations of pattern by changing colours or locking the card on one row at a time for stripe sequences. Some cards will give dozens of variations - like the universal Card 1 and Knitmaster Card 3, explored in depth in books by the late Kate Armitage.

I have tried to see how many different patterns or looks I can create with the diagonal stripe punchcard from my "Chevrons and Scrolls" sweater - and I've found dozens! I'm going to share some of them with you and you can try the suggestions for easy, new patterns with other punchcards that you have already punched. Whilst some will not be very interesting, you may find other cards - like this - with a great number of variations.

City & Guilds students will find these methods especially useful for multi-patterning from one simple starting point.

So, I am starting off with some simple ideas for changing colours and row sequences in Fair Isle, with the punchcard rolling normally. However, the series will progress to include other stitch types using tuck stitch, slip stitch, knitweave, lace effects and double bed fabrics.

Samples 1a (right) & 1b (far right)

SAMPLE 1a

Knitted with Black in Feeder 1/A and White in Feeder 2/B, this shows the original punchcard rolling normally, every row rotation.

SAMPLE 1b

Knitted with Black in Feeder 1/A and White in Feeder 2/B, this shows the original punchcard elongated, every row rotation. As you can see, the angle of the stripes is much steeper in Sample 1B and the stripes appear wider - although they actually measure the same as Sample 1A along a row.



Samples 2, 3 & 4

For Samples 2, 3 and 4, the punchcard was rolling normally, every row rotation. We can give the original, two-colour diagonal stripes an entirely different appearance just by using different colours in Feeder 2/B for different numbers of rows.



SAMPLE 2

With Black in Feeder 1/a throughout, repeat the following colour and row sequence in Feeder 2/B:- 10 rows White, 4 rows Pale Grey, 10 rows White, 4 rows Dark Grey.



SAMPLE 3

With White in Feeder 1/a throughout, repeat the following colour and row sequence in Feeder 2/B:- 10 rows Black, 4 rows Pale Grey, 10 rows Black, 4 rows Dark Grey.



SAMPLE 4

With Black in Feeder 1/a throughout, repeat the following colour and row sequence in Feeder 2/B:- 10 rows White, 4 rows Orange, 10 rows White, 4 rows Mauve, 10 rows White, 4 rows Green.

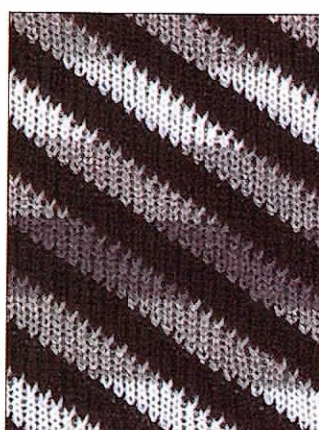
Samples 5, 6 & 7

We can also use the different colours for the same number of rows and make the pattern look different again, as shown here in Samples 5, 6 and 7.



SAMPLE 5

With White in Feeder 1/A throughout, work 10 rows in each of the following colours in Feeder 2/B:- Black, Green, Mauve, Yellow, Orange.



SAMPLE 6

With Black in Feeder 1/A throughout, work 10 rows in each of the following colours in Feeder 2/B:- White, Pale Grey, Dark Grey, Pale Grey, White, Pale Grey.



SAMPLE 7

With White in Feeder 1/A throughout, work 20 rows in each of the following colours in Feeder 2/B:- Pale Grey, Dark Grey, Black.

Samples 8 & 9

By changing the colours in both feeders, at regular intervals, the stripes will begin to break up into lozenge shapes, as shown here in Samples 8 & 9.



SAMPLE 8

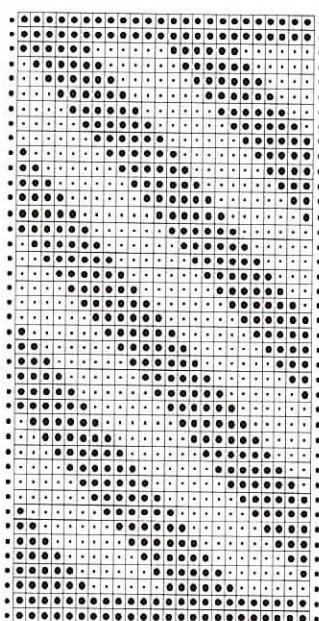
With Black in Feeder 1/A and Pale Grey in Feeder 2/B, K 10 rows. With Black in Feeder 1/A and White in Feeder 2/B, K 10 rows. With Pale Grey in Feeder 1/A and White in Feeder 2/B, K 10 rows. With Pale Grey in Feeder 1/A and Dark Grey in Feeder 2/B, K 10 rows. With White in Feeder 1/A and Dark Grey in Feeder 2/B, K 10 rows. With White in Feeder 1/A and Black in Feeder 2/B, K 10 rows.



SAMPLE 9

With Black in Feeder 1/A and White in Feeder 2/B, K 10 rows. With Black in Feeder 1/A and Mauve in Feeder 2/B, K 10 rows. With Green in Feeder 1/A and Mauve in Feeder 2/B, K 10 rows. With Green in Feeder 1/A and Yellow in Feeder 2/B, K 10 rows. With Orange in Feeder 1/A and Yellow in Feeder 2/B, K 10 rows.

Original Punchcard Chart



Sample 10

With the final sample for this month, we leave diagonal stripes behind altogether and start to see how this punchcard can begin to give us entirely different patterns, not just a different appearance.



SAMPLE 10

With Black in Feeder 1/A and White in Feeder 2/B, K 10 rows.

With White in Feeder 1/A and Black in Feeder 2/B, K 10 rows.

Samples 2 to 10 can all be knitted with the card elongated, every other row rotation and appear different again!

I hope you have all been interested by my "little bit of magic". I'll conjure up some more ideas for next month and I promise that, altogether, we'll still be working in Fair Isle with the same punchcard - without a diagonal stripe to be seen! I'll see you again next month, meanwhile "Pick A Card" and have fun! ■

Cut & Sew

Debbie Kendall

Altering Garments

At one time or another, as every knitter knows, we all make a garment that doesn't quite fit. It may be a jumper which is a little too tight, a skirt which touches the floor or perhaps sleeves in a garment which cover the hands! It's so disappointing when a garment which has been lovingly knitted can't be worn. I know that we could unpick the garment and start again, but often we are so fed up that it gets consigned to that "drawer" where, perhaps, it lays for ever. This month we are going to look into ways of rescuing these abandoned clothes.

CHANGING A SWEATER INTO A CARDIGAN

The first garment we are going to look at is a jumper I made for

myself. It was knitted in an embossed jacquard pattern, in two ply cotton, in olive green and mustard. A lot of time and energy was involved in making this - but I never felt quite happy wearing it and it lay abandoned at the bottom of that consigned drawer. I decided to change it into a cardigan thinking that, in this way, I could break up the pattern a bit by wearing something very plain underneath.

The first thing to check was whether or not I had some yarn to knit the cardigan bands! Next on the agenda was to find the centre front of the jumper and mark this line from the top of the neckband down to the bottom of the welt. You could use any of the

We all make garments that don't quite fit and it's so disappointing when a garment, lovingly knitted, can't be worn.

pens available on the market for marking fabric - but none of them worked on my jumper so I had to tack.

Normally, I would now sew either side of this marked line to divide the front into two, but this proved impossible on a garment which was fully made up. I therefore decided to very carefully cut up the centre front line and then mark a sewing line about 2 cm away from the cut edge on both fronts.

To prevent any distortion to my garment fronts when sewing, I zigzag stitched over a length of smooth yarn. Then if the work had stretched, I could gently pull on the yarn and ease the work back into shape. The method for doing this is as follows:-

- 1 Use the zigzag foot, look at it and there should be a very small gap exactly in the middle.
- 2 On starting sewing, hold the separate length of yarn along this gap.
- 3 Leaving a tail of yarn behind, lower the foot so that the yarn is exactly in the middle of the foot.
- 4 Sew slowly, taking great care that the the needle does not pierce the length of separate yarn.
- 5 When you have finished sewing, leave another short length of the yarn.

You can then gently pull on either end of the yarn to get rid of any stretching of the stitching line, making sure - on a cardigan - that both sides match!

Of course, if you have an overlocker, you can use this but do make sure that you have adjusted the differential feed for knitwear.

To complete the garment, all that was needed was to knit two cardigan bands. There are many different types of band; we all have our favourite and the only "must" is that the band has to cover the cut edge on both the right and the wrong side of the garment.

To fit in with the rest of the garment, I decided to knit a rib band with the two stocking stitch flaps - as described in my *Cut & Sew* article in the September issue of *MKM*. I like this type of band, as the finishing can be done sitting in comfort with the rest of the family.

SHORTENING A GARMENT WHICH IS TOO LONG

I was so pleased with this "new" garment, that I started to think what else could be altered. One common problem I've found over the years is that it is easy to miscalculate the length of a garment, in either the body or the sleeves. Let's now look at how we can rectify the problem if the garment is too long.

If you have knitted in stocking stitch, the remedy is easy. Try the garment on to find out how much knitting needs to be removed and mark this point, taking into account that you will have to add a new welt, then undo the seams to just above the marked point.

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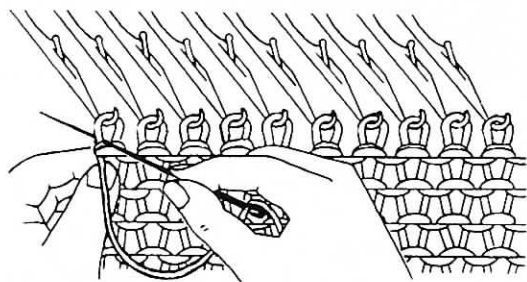


Fig. 1

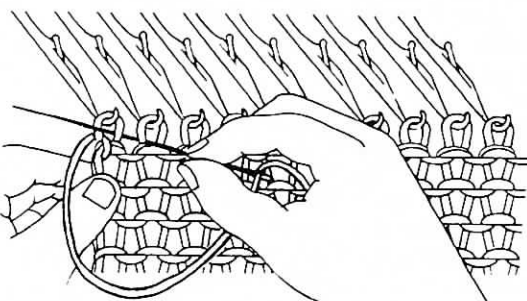


Fig. 2

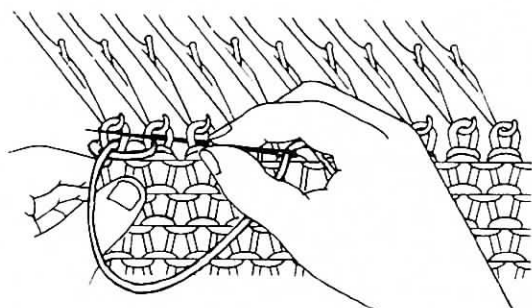


Fig. 3

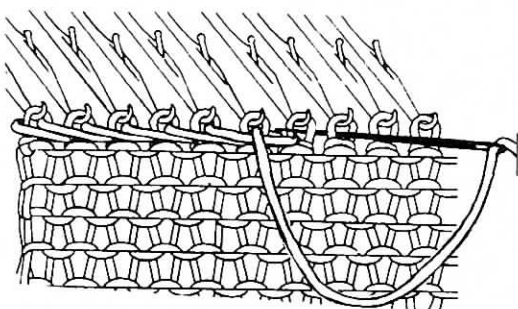


Fig. 4

We have reproduced these excellent diagrams from a Silver Reed instruction manual and thank Silver Reed for their kind permission to use them

Now, about six rows below the marked point, carefully pull a thread on the side seam. Don't tug too hard or the yarn will break! On the other side of the knitted piece, snip the same row, again six rows below the marked point. Keep on gently pulling the thread and you should find that the bottom piece of knitting falls off and you are left with a shortened garment.

Carefully undo the six rows and then pick up the open stitches and place on to the knitting machine. One knitter I know always picks these stitches up on to a knitting needle first, as she finds it easier. A welt of your choice can now be added and you have a garment which fits.

Pulling a thread is fairly easy with stocking stitch, but almost impossible with anything else - therefore we will have to cut the excess off. Again try on the garment to see how much it needs shortening. It is very tempting now to just take the scissors and chop off the bottom of the garment but it's not a good idea! It's much better to carefully mark the line where you need to cut and then sew along it.

If you mark the line and then sew along it, you can be sure that you won't end up with one side seam longer than the other. It is also a good idea to cut the back and the front separately, because funny things can happen if you cut them together!

Take great care when sewing across knitwear; it will stretch, so you will need to sew over the length of yarn as previously described. Once you have sewn and then cut, all you have to do is add a new welt. Again, choose one which covers both sides of the cut edge.

When you are adding the welt, think about whether this edge will need to stretch. For example, it will probably need to stretch if it is along the bottom of the garment and will definitely need to stretch at the cuff - therefore any casting off will need to be of the "stretchy" kind, otherwise you will have traded one problem for another! You could end up with a garment that you can't get on or off easily, rather than a garment that is too long. One welt I recommend is knitted as follows:-

1x1 OR 2x2H SEPARATE WELT WITH NO HAND SEWING

- 1 Estimate the number of stitches needed and cast on over this number in your chosen rib. (See note below for estimating the correct number of stitches.)
- 2 Knit double the length required for the finished welt. For example, if you usually knit 20 rows, knit 40 rows this time. Transfer ribber stitches to main bed. Using main tension, knit one row and remove on waste yarn.
- 3 With the right side of the garment facing you, pick up below the stitching line along the cut edge. Make sure that you pick up the amount of stitches you have knitted for the welt. Leave the needles in holding position.
- 4 Return the stitches from the welt with the wrong side facing you. Place the stitches in the hooks of the needles. Close the latches and pull the stitches through the garment stitches.
- 5 Pick up the edge of the rib - the cast on row. Do not pick up too deep, just pick up the loops of the cast on row.
- 6 Using main tension, knit one. Using one full size looser than main tension, knit one row and cast off. Use the binding cast off, which is nice and stretchy and see the note below for detailed instructions.

ESTIMATING THE NUMBER OF STITCHES

This needs practice and it is possible that you won't get the right number at your first try. To estimate, take the piece of knitting to

the machine. Put your treble transfer tool (the one with three prongs) through the stitches at one end, under the cut and sewn edge and place these on to three needles.

Hold the work up against the sinker posts, without stretching it, pick up three more stitches in the middle and place on to three needles.

Hold the rest of the work up against the sinker posts, again not stretching the work and pick up just the final three stitches. Your knitting is now attached to the machine in just three places, showing the number of stitches to cast on for the band required. Remove the knitting and cast on over this number.

BINDING CAST OFF

If you are right-handed, it's easier to work from left to right, so end with the carriage at the left.

- 1 Remove the yarn from the carriage and cut the yarn, leaving an end which is long enough to use for sewing.
- 2 Thread the yarn through a blunt-ended needle and push it from front to back through the first stitch from the end. (See Fig 1.)
- 3 Bring the needle to the front round the first stitch and then push it to the back through the second stitch and bring it the needle to the front through the first stitch. (Fig 2.)
- 4 Push the needle to the back through the third stitch and then bring it to the front through the second stitch. (Fig 3.)
- 5 Carry on like this until all the stitches are cast off. (Fig. 4.)

You are, in fact, back stitching through the stitches on the machine. It's not the fastest cast off, but is definitely the one with the most stretch.

You can use the same principles we have talked about to make any piece of knitting smaller. The main piece of advice I can give is to take your time and carefully mark any alterations before you sew and then cut. Choose techniques which will leave the inside and outside of your garments looking neat and tidy. If you do this, then you will end up with garments you can wear with pride.

Next month, we'll look at how we can shorten a skirt as well exploring different ways to make garments longer or wider. ■

Machine Knitting LIVE!

YARNS FOR EVERYONE - THE CHOICE IS SUPERB!

Not every machine knitter is fortunate enough to have a local stockist with a good supply of coned yarn. So, if you'd like to restock your knitting room, **Machine Knitting LIVE!** is an Aladdin's Cave! Just look at this list of yarns available at the show - *Bonnie's Wools, Bramwell, Denys Brunton Designer Yarns, Forsell, Harmony Yarns, Hush Knit Yarns, King Cole, Nina Miklin, Riverside Spinning, Uppingham Yarns* and *Yeoman*. There will also be stocks of some *AK Yarns* qualities, bought by *Flimwell Knitting & Sewing Centre* from *Christine Ray* before she closed her company.

MACHINES TO SUIT YOUR NEEDS!

At many recent machine knitting shows, it's often been hard to find a knitting machine - but not at **Machine Knitting LIVE!** There will be new machines and a wide range of accessories available from *Brother* and *Passap* - including the new *Passap E8000*, *Pfaff*, *Silver Reed* and *Singer*. We'll also have knitters using them!

New machines are wonderful and the selection available today has never been so good. However, beginners and newcomers to the craft - who are still unsure of their exact needs, sometimes find good advice thin on the ground and the cost of a new machine somewhat daunting. **Machine Knitting LIVE!** again has the answer.

As well as the latest "state-of-the-art" knitting machines, there will also be a selection of quality, used models available at the show - at very affordable prices. If you'd like to find out more about buying and using a knitting machine, be given expert advice from long-established and highly reputable companies... come and join us!

If your knitting room is "FTB" with machines, yarn and patterns, your visit to the show must include stopping at the *Hague* stand. A linker is now almost a necessity for every serious machine knitter and the quality of *Hague Manual and Electric Linkers* is second to none! There will be spare parts available, as well as a super range of machine knitting accessories. It's also the place to stop for re-stocking your supply of *Daylight Bulbs*!

The new machine we're all anxious to see is the *Passap E8000*. It's superb and of special interest to the more discerning knitter and professional end of the home market... and it's at **Machine Knitting LIVE!** Don't miss it!

Every good machine deserves a good home - and what better home for your knitting or sewing machine than a *Horn Cabinet*. Although a knitting room of your own is wonderful - it's also a luxury! Many knitters simply don't have sufficient space in their home and, for them, a *Horn Cabinet* is marvellous. You have everything you need for knitting to hand - and you can then tuck your work away, leaving a stylish piece of furniture in the room. Cabinets are available in a range of finishes to suit every taste and budget - and there's one to suit you, too!

The name *Brother* has long been synonymous with excellence in knitting machine design. The company is also leading the way in domestic sewing machines

and now has a range of innovative machines, much sought after by machine knitters, for embellishing knitwear. If your sewing machine is great for joining seams and repairing jeans - but is "as old as the hills", take a look at today's models - they've "come on a bit"! The *Super Galaxie 2000* is an amazing machine which allows you to add intricate embroidery to your machine knitting - it's worth a look!

There's one "port of call" in this country for *Singer* Knitting Machines and Accessories - it's *Woolleys* and we're delighted to welcome them to show. Whether or not you're a *Singer* knitter, you'll be given every help and encouragement with any query you may bring along. You can also buy ribber wires that don't kink and see a demonstration of the famous *Woolley Weights*, the brand new *Baby Woolley Weights* and the relatively new *Eddies* - no machine knitter should be without them! To find out more, pop along and see for yourself.

PICK A PATTERN

Without our designers, machine knitting would be in a sorry state, so **Machine Knitting LIVE!** welcomes some of the UK's top designers. *Kate Arklay* constantly looks at new design ideas to inspire you and all of her patterns are suitable for standard gauge punchcard or electronic machines. *Carl Boyd* is one of this country's leading, innovative designers and joins **Machine Knitting LIVE!** as a Guest Speaker. He's bringing the new *Carl's 8th Collection* to Bournemouth, together with a selection of his lovely designs.

We all need *Posh Frocks* for that special occasion. Family commitments prevent *Ann Brown* from joining us personally, but her lovely garments and patterns will be at **Machine Knitting LIVE!** to delight you. *Angela Coryn* has been producing knitwear designs for more than 20 years and her patterns are a unique blend of pattern and yarn, colour and style. Do stop by her stand; she's bringing her new season's collection to the show.

EXHIBITOR'S LIST

Kate Arklay
Diane Bennett
Bonnie's Wools
Carl Boyd
Bramwell
Brother
The Button Lady
Angela Coryn
Pat Coulston
Denys Brunton Yarns
DesignaKnit
Mary Dowse
Ann Durkan
Flimwell
Forge Craft Creations
Forsell
Angie Gibbons
Hague
Harmony Yarns
Horn Cabinets
Hush Knit Yarns
In-Ex
Kadanse
Debbie Kendall
Anne Kent
King Cole
Knitmates
Andrea Levick
The Machine Knitters Guild
Machine Knitting Monthly
Dawn McCall with Premature
Baby Patterns
Nina Miklin
Passap
Pfaff
Pippin Designs
Posh Frocks by Ann Brown
Riverside Spinning
Silver Reed
Singer
To & Fro Machine Knitting
Uppingham Yarns
Woolley Soft Ware
Yeoman

Probably the most revered machine knitwear designer in this country and a constant source of inspiration for all those who know her is *Mary Dowse*. Her designs and ideas are still wonderfully vibrant and she has a dedicated following for her inspirational articles in both *Machine Knitting Monthly* and *To & Fro*. Welcome, Mary.

Two specialists to look out for are *Forge Craft Creations* and *In-Ex*. *Sylvia Wynn* designs the very popular Swiss darning embroidery kits and creates fascinating designs by the intricate use of colour blending and shading.

Machine Knitting
Monthly and To & Fro
are sponsoring the
1st Machine Knitting LIVE!
Exhibition at Summerbee School,
Mallard Road, Bournemouth
14th & 15th March 1998
10.00 am - 5.00 pm
each day

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USA: Roclieth Creations, Patterson Creek Road, HC30 Box 4A, Arthur, West Virginia 26816, USA. Tel: (304) 749 7754

Knit Knack Shop Inc., RR3 Box 104, Peru, Indiana 46970, USA. Tel: (765) 985 3164

Knitting & Sew Forth Inc., 6570 S.W. Lombard Avenue, Beaverton, Oregon 97008, USA. Tel: (503) 646 1049

Canada: Westrade Sales Inc., 8571 Bridgeport Road, Richmond B. C. V6X 1R7, Canada. Tel: (604) 270 8737

Australia East and South: Reynolds Bros., 53 Carlton Parade, Carlton 2218, Sydney N.S.W. Tel: (02) 587 5020 and (02) 588 4474

Australia Western: Dormani Yarns, 318 Lord Street, Highgate 6003, Perth. Tel: 09 328 3050

New Zealand: F & E Knitting Machines, 71 Botanical Road, Tauranga 3001, Bay of Plenty, New Zealand. Tel: 07 571 1015

Malta: Mrs J Connell, Avocet House, St Anthony Street, Fgura PLA13, Malta. Tel: 356 692116

Netherlands Excl. Importer: M + M Nederland, Molendwaarsstraat 66, 7391 ZS Twello, Holland. Tel: 0571-271362

France: M + M BP31, 24170 Belvès. Tel: 53 29 36 04

Germany: M + M International, Postfach 1347 D-W-3078 Stolzenau. Tel: 05761-3282

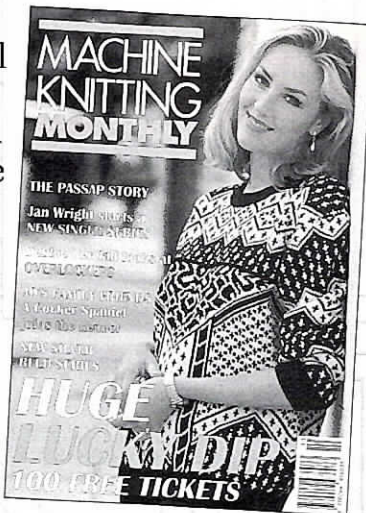
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Postcode

Beverley Ward is not only a superb designer but also the name behind the famous *In-Ex Steaming Kits* for shadow-pleated skirts. She's bringing her full range of current designs to *Machine Knitting LIVE!*, together with the steaming kits and "add on" kits, too, for those knitters who already own the basic kit.

Anne Kent changes "hats" from successful show organiser to exhibitor and Ruth Cox travels a long way to bring us her delightful *Pippin Designs* and we welcome them both.

Several designers will be unable to join us because of long-standing family commitments and prior engagements but, to the rescue comes Wendy Clarke and *Knitmates*. Wendy represents many leading designers including Iris Bishop and Jo Newton and her mail order service now covers a wide range of books and patterns, knitting publications and machine knitting accessories. *Knitmates* will have an excellent assortment of patterns and disks from leading designers - including the popular *Magic Cable Designs*. Do take time to browse through Wendy's collection.

We have several special features lined up for you at *Machine Knitting LIVE!* and one of them will be *The Machine Knitter's Guild* stand. Frank and Jan Dineen very much look forward to meeting you and inviting your comments and suggestions, enquiries and support.

Dawn McCall joins us to promote a special love of her life - *Knitting For Premature Babies*. Dawn will have a machine set up, will be knitting during the show and will also have special patterns available for interested knitters. She'll also be surrounded by a great number of knitted gifts we've received from readers, over the past months, for the SCBU at The Royal Berkshire Hospital, Reading.

At one time or another, all machine knitters require "bits and bobs, buttons and bows" to enhance their knitting. *Machine Knitting LIVE!* welcomes Pauline Walker, perhaps better known to many of you as *The Button Lady*. Pauline will have her usual, amazing selection to tempt you. Good haberdashery is becoming increasingly difficult to find, so do join Pauline on her stand. You'll go a long way to find better notions!

Finally, we welcome some of our own experts and contributors to *Machine Knitting Monthly* and *To & Fro Machine Knitting* - Diane Bennett, Pat Coulston, Debbie Kendall and Andrea Levick. Diane is one of our Guest Speakers and she will host our fashion show. As a world-renowned writer, tutor and lecturer, she's a household name in machine knitting as well as an authority on *DesignaKnit*. Diane's expertise will be available to everyone at the show.

Pat Coulston has been a knitter for more years than she cares to remember and has a vast knowledge of all types of machine! Her *Question Time* article in *Machine Knitting Monthly* and is one of the magazine's most popular features. She's a local resident, excellent tutor and writer and also runs a very successful machine knitting club in the area.

Pat has become one of the UK's leading specialists on the Passap E6000 and her E6000 Correspondence Course is almost essential for any owner of one of these super machines. Her *Learn To Use Your E6000* articles in *To & Fro* have a wide, appreciative readership. Pat is joined at *Machine Knitting LIVE!* by her long-standing friend and colleague - and fellow writer on both magazines - *Debbie Kendall*. Debbie's specialist subject is *Cut & Sew* and she also offers Correspondence Courses to help knitters learn new skills at home.

We've an especially affectionate welcome for contributor *Andrea Levick*. Andy has been very poorly this winter and has made a tremendous effort to come over from the Isle of Wight to join us. *Passap Patterns* have always been "thin on the ground", when compared to the selection available for Japanese machines. Andy is seeking to redress the balance with her own collection of superbly knittable, wearable and comfortable designs. For some of the time, she works in association with friend and colleague *June Williams* to bring as great a variety as possible to *Passap People* - both ancient and modern... and that refers to the machines! Andy has had to cancel many of her engagements recently, so may we take this opportunity to pass on our sincere thanks to June, for taking over some of Andy's long-standing commitments. Your kindness and help, June, are greatly appreciated. ■

Look out for . . .

BONNIE'S WOOLS

Bonnie's Wools, 1273 Bristol Road South, Northfield, Birmingham B31 2SP.
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Don't miss a visit to knitting machine specialist **Bonnie's Wools**. "Quality Coned Yarns", is the company's proud boast, after over 25 years as a supplier of coned yarns to machine knitters. For that special garment, there are always stocks of luxury yarns available - as well as a wide range of four ply qualities including the famous *Bonnie 4-ply*. For finer work and double bed machines, you'll find a selection of Courtelle 3-ply and fine 2/30's acrylic. New designs and patterns are always available. If you're unable to attend the show, just send a sae to the above address for the current price list and details of your nearest stockist.

CARL BOYD

1 Coulson's Place, Penzance, Cornwall TR18 4DY.
Tel:- 01736-62538.



This is the first showing at Bournemouth of *Carl's 8th Collection*. Due to rising printing costs, the designs are now in a new format and are just £2 each. There are six designs this year and three are available as kits at £14.95 each. Also on sale are his two pattern books, the *Electronic Collection* for machines capable of 200 stitch and the *Passap/Pfaff Collection* - both on special offer at £1.50 each. All of his designs are now available on disk for the Brother FB100 disk drive or for DesignaKnit. *Disk 1* contains Designs 1-16, *Disk 2* contains Designs 17-32, *Disk 3* contains Designs 33-48 and *Disk 4* contains Designs 49-61 - all at £5.95 each. The disk for the *Electronic Collection* is £3.95. Also at the show will be his now famous *Cut & Sew Template* retailing at just £5.25. Carl is delighted to have been invited to join **Machine Knitting LIVE!** as a guest speaker and looks forward to meeting old friends and new knitters.

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FLIMWELL KNITTING & SEWING CENTRE

Hollands Farm, High Street, Flimwell, Wadhurst, East Sussex TN5 7PF.
Tel:- 01580-879316.

FLIMWELL KNITTING & SEWING CENTRE

A browse around **Flimwell Knitting & Sewing** is essential for all craft enthusiasts - both at the show and if you're in the area. There's a superb range of hand and machine knitting yarns on display with over 3000 cones in stock including *Bonnie's*, *Bramwell*, *Forsell*, *Yeoman*, *King Cole*, *Hush Knit*, *Riverside*, *Harmony*, *Denys Brunton*, *AK Yarns*, *Shetland*, *Lamb's Wool*, *2/30's*, *ECD Cotton*, *industrials* - the list is endless! **Flimwell** is now a stockist of *Tamm Yarns*, an agent for *Brother*, *Silver Reed* and *Passap* and offers customers service on knitting and sewing machines. Prices are competitive and there's a large car park! The shop is open on Tuesday, Thursday, Friday and Saturday from 10.00 am to 5.30 pm and, from September to the end of April, on Sunday from 11.00 am to 1.00 pm. A free delivery service, within a 40 mile radius, is also offered on yarn orders of £100 or more. It's THE place to "shop until you drop"! *Ann* will also have details of her machine knitting **Spring Show**, a one-day exhibition she organises annually. This year, it's on the 30th May and *Ann* will be delighted to pass on information.

HARMONY YARNS

Direct Knitting & Sewing Supplies Ltd, Jacquard House, 769/771 Attercliffe Road, Sheffield, South Yorks S9 3RE.
Tel:- 0114-244 9888.

Harmony Yarns is brought to **Machine Knitting LIVE!** by **Flimwell Knitting & Sewing Centre**. The famous *Passap* and *Pfaff* designer, *Pat Cook*, uses *Gemini* by **Harmony Yarns** - a superb, high quality yarn - in all her patterns. *Gemini* is available on 250 g cones and 500 g cones and there's a superb colour range available. If you would either like to be put on the *Pat Cook* mailing list, to be sure of getting

information about her new designs, or would like a shade card for the full range of **Harmony Yarns**, please send 60p in stamps together with a sae to the above address.

ANNE KENT

23 Springfield, East Grinstead, West Sussex RH19 2RT.
Tel:- 01342-313562.



Anne has a brand new two piece design called *Sue*. The tunic-style sweater features several techniques and stitches, almost making it a "sampler sweater". The raglan sleeves are knitted by the Holding Position method, with no raglan seams to sew. The sweater is teamed with a smart skirt, knitted on the ribber. *Anne's* books - *Masquerade*, *Sideways Selection* and *Six Waistcoats* will be on sale, together with a large selection of single patterns. The photograph shows one of *Anne's* very attractive designs, a *Reversible Jacket* knitted in three ply yarn. Have you heard of *Size Right?* It takes the hassle out of sizing and *Anne* will be happy to explain the simple method used in this book. She welcomes old friends and new faces to her stand at **Machine Knitting LIVE!** and will be pleased to give you any help and advice about her designs. She'll also have details of her **Machine Knitting Summer Show**, a one-day exhibition she organises annually at John Ruskin College, Selsdon Park Road, Selsdon, Croydon. This year, it's on the 18th July and *Anne* will be delighted to pass on information.

Free Line

SHOWTIME SPECIAL

This month's Free Line is a Lucky Dip for 50 FREE tickets to two exhibitions - so pick out the one you fancy, send us a card and you could win a ticket to the show of your choice!



*Free Line
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MACHINE KNITTING LIVE!

14th & 15th March 1998 - Bournemouth
30 FREE tickets

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Tickets and information - 01628-783080.

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WHICH SHOW?

It's hard to make that choice! Geography may help you to decide but, in the past, distance has proved to be no deterrent at all to the really determined knitter, so all that we can do is point you to pages 16 and 46 of

this issue and then leave it up to you to make the final decision!

NOTTINGHAM SHOW

Sunday 19th April 1998 - Chilwell, Nottingham
20 FREE tickets

TIMES & TICKETS

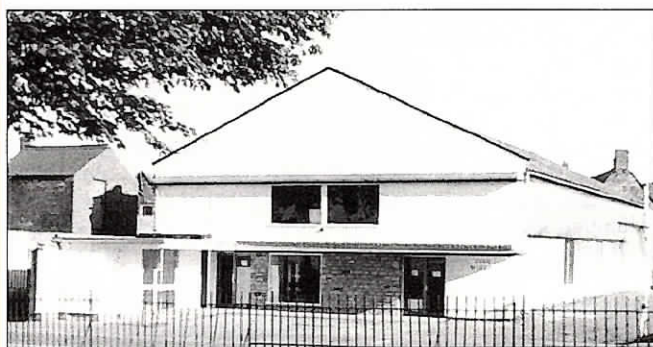
10.00 am to 4.00 pm, Sunday only.
Adults £2.50.
Children under 12 not admitted.
Advance bookings - £2.00.
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	Bouclé	£2.07	(12p/oz)
	Bouclé (Repeatable)	up to £6.20	(up to 35p/oz)
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MACHINE KNITTING Live!

**To & Fro and
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Exhibition at Summerbee School,
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14th & 15th March 1998
10.00 am - 5.00 pm
each day**

- ◆ **Something for everyone**
- ◆ **ALL the leading names in machine knitting**
- ◆ **FREE fashion shows PLUS a Club Fashion Show**
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Diane Bennett & Carl Boyd

You know the magazines! - You know the venue! We're taking machine knitters back to the good old days when visiting a knitting exhibition really WAS a super day out! We will have everything on show including machines, yarns, accessories, patterns, books, haberdashery, kits, magazines, computer programmes and disks. There will be free car parking, refreshments on sale and left luggage facilities.

OUR FIRST EXHIBITION

You'll no doubt be intrigued to read that there's to be a forthcoming exhibition at Summerbee School, Bournemouth. For those readers with good memories - yes, it really is the same venue used by the former company, Metropolitan who were based in Poole, Dorset and founder owners of our own *To &*

Fro. Having taken part in many shows and exhibitions ourselves, we know only too well the things machine knitters look out for when they go to an exhibition.

- ◆ Machine knitters want a venue that's easy to get to - with sufficient space to see everything comfortably.
- ◆ Machine knitters want to bring their own refreshments or buy snacks at sensible prices.
- ◆ Machine knitters want to see and buy knitting machines and accessories.
- ◆ Above all, machine knitters want to enjoy everything related to THEIR craft at a machine knitting exhibition - and leave shopping for kitchen gadgets, household items and cuddly toys for another day!

At so many shows we've attended, visitors have been very disappointed not to have seen a wide selection of different machines, very few machine knitting accessories for sale, a poor selection of yarn - in fact, very little of special interest to them!

We've been asked so many times to bring you a show that really is just for machine knitting - so that's what we'll do! We've all the enthusiasm possible, we've so many friends in machine knitting making plans to join us but, above all, we need your support!

If machine knitting is to remain alive in this country, we must all pull together NOW. *Machine Knitting Monthly* and *To & Fro* are proud to be sponsoring the first ever **Machine Knitting LIVE!** exhibition. We'll be joined by as

many of the leading names in machine knitting as possible. So, come and join us on 14th and 15th March. It will be a machine knitter's delight and a day to remember!

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In a special ticket price offer available only to our readers - Book now and save money!

Our readers are offered a special ticket price of £4.50 for single applications or £4.25 for ten tickets or more if they book through the magazine. (Normal price £5.00, children and senior citizens £4.25.) All you have to do is fill in the coupon below and return it to us by post. ■

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your show

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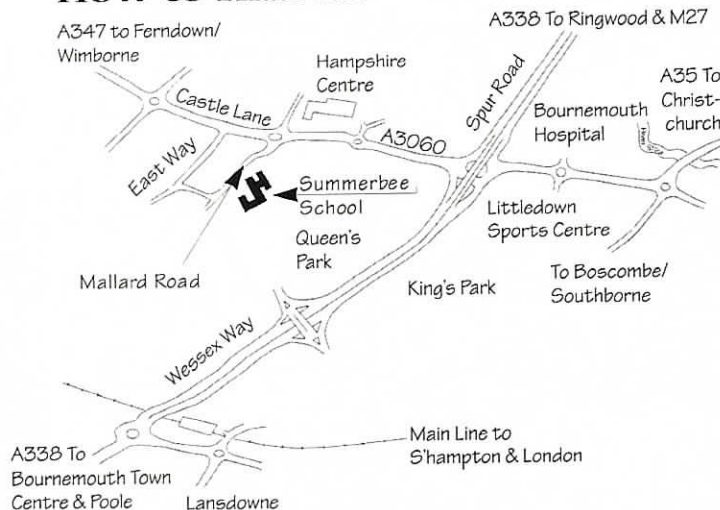
KNITMATES

PO Box 109, Crawley, West Sussex RH10 7PU.
Tel:- 01293-427304.

Knitmates

Knitmates, who now offer a wide-ranging Mail Order service, will be exhibiting a selection of books and patterns at the show. They will carry a full range of *Ricki Mundstock's Magic Cable Patterns*, together with *Joy Golding* designs for Passap and Pfaff knitters. Although Iris has a prior engagement in Scotland and Jo is abroad on a well-earned family holiday, Knitmates will have all their designs. Patterns from other designers will also be available with a good selection of instruction books. Please visit our stand and ask for our Mail Order catalogue, so that you can obtain any future requirements

How to find us!



for yourself or your club. Don't forget that we also offer a *Mail Order Spares Service* and we'd be pleased to let you have details of availability and price - telephone us on the number given above.

MACHINE KNITTING MONTHLY

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Tel:- 01628-783080.

Machine Knitting Monthly is your first choice for the latest features, patterns and news, with regular contributions and in-depth articles from this country's leading experts in machine knitting. We also publish your letters, hints and tips, exclusive money-saving offers, freebies and competitions. You'll find us in Nottingham, together with our sister publication *To & Fro* - the friendly "club style" magazine for machine knitters. We include your letters, hints and tips, patterns, lots of ideas and contributions from readers - plus book reviews and local news. Do come over to our stand for a chat during your visit to the show.

MARLIN KNITTING & SEWING

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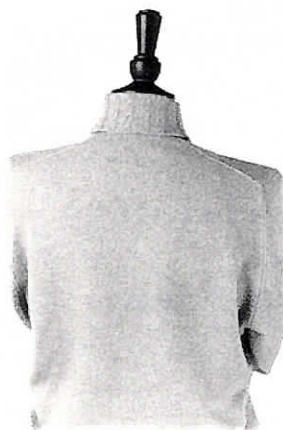
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Dear Anne . . .

This is the page where readers can express their views and share ideas about machine knitting. Your letters on any topic are welcome - please write to Anne at PO Box 1479, Maidenhead, Berkshire SL6 8YX.

This month's Star Letter:-

THE HYPNOTIC SPELL OF MACHINE KNITTING

Dear Anne,

For my wife's 60th birthday, I bought her a Pfaff E6000 knitting machine. Not only that, I had a motor attached to it - generous to a fault, eh?

I don't mind admitting that I like to have a go at these things myself. We keep the machine upstairs in the spare room - and it's a bit of a retreat sometimes! I had watched the video which accompanied the machine, earlier that day and, having been shown how to cast on and work the machine, I decided to have a go myself. I went upstairs to embark upon my first solo project which was to be Pattern No.142, a scarf. After a while, my wife came up to see what I was doing.

- "Oh, I like that", she said. "You can knit me one".
- "I'm sorry, this is exclusive to me", I replied jokingly.
- "Ha, I will knit my own then", she replied, hurt!

I finished my scarf and my wife started hers. Consequently, I was sent downstairs. After half an hour, I was feeling rather guilty, so I took her a brandy and lemonade.

- "Put it down there", she said grudgingly.

An hour went by and things had gone rather quiet, so I decided to go and investigate. I found my wife, fast asleep at the knitting machine, her foot firmly on the foot control, knitting coming out of the door and down the stairs.

I woke her gently and we did laugh! She said the brandy and the hypnotic to and fro action of the machine had sent her off to sleep. We decided that we should both have a brandy!

Yours sincerely
Mr B Jay
Fleetwood, Lancashire

What a tonic your letter was, Mr Jay! Your reward is £5 to spend and a year's subscription to the magazine. You'll need to read Debbie Kendall's Cut & Sew series to convert your wife's "snake" into half a dozen scarves, I should think!

POINTS OF VIEW

We now have a long letter from Mrs G V Edwards, in response to Eve Whitelegg's criticism of knitting magazines. She writes:-

Dear Anne,

Regarding the Eve Whitelegg criticism of knitting magazines, may I speak on behalf of all the "knitting oldies" like me. We have, maybe, knitted for over 30 years - and in my case for nearly 50 years. In this time, we have used many machines - from simple ones where you laid the wool over the needles to the fairly modern punchcard machines. My newest is the Brother 881, the one before was a Knitmaster 321 and that was a big jump forward for me. I had the Knitmaster for approximately 15 years, then a lovely lady donated the Brother to the charity shop I work in run by Scope. Otherwise, there would have been no way I would have replaced my old friend.

We older knitters are often very short of funds and even if we wanted to, buying an "all-singing, all dancing machine" at over £1000 is a "no-no"! Often we live in one-bedroom flats, with no room either for these monsters. We go on knitting for ourselves, our families and our friends and buy magazines to get the latest look. What do we find? Electronics by the score - all

beautiful patterns, but we can't knit them. Expensive yarns - we can't afford them. Perhaps a magazine for the older-type machines, without the pages and pages of electronic "speel" would be the answer? Perhaps the reason so many people are giving up on machine knitting is the fact that we are being priced out of the market? Perhaps machines are getting too complex for the ordinary person to use?

Who in their right mind would pay over £1000 for a machine, over £10 for a cone of pure wool, just to make family sweaters? How could you justify such a huge outlay for so small an amount of benefit? If you work it out in simple terms, you buy a machine on HP that will cost at least £20 per week, you buy a cone of yarn for at least £5, you knit one sweater a week and the cost is £20 + £5 + your time. It's stupid when you can buy a cheap sweater for £1.99 down the market. Even in Marks and Spencer, you can buy a sweater for £12 to £15! Where's the saving in that? I bought my first machine because it would save me money!

That said, you do have the thrill of making something yourself. So - I get the same thrill out of my old 710. The disabled pupils I teach free of charge use the 710, 321 (handed on by me), Hobby 100, chunky 150 and even a very old Singer double bed machine which has seen better days - and we are all proud of our work. My magazines go to at least four other people who would be unable to afford them. We discuss the patterns and see if we can make them and any good pattern is used at least twice by us. Now, in our village, we have problems buying books and I have to go into Plymouth to see if I can find any. I have to buy them each month, because not all of us can afford a subscription!

**I do feel that
too much
pressure is
being laid on
us to become
electronic
owners.**

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your letters

Cashmere Jacket

Designed by Nina Miklin

BACK

Cast on with WY 160 [170, 184, 200] sts and knit a few rows. < Place Carriage on right side of needle bed, set RC to 000. Knit in MY. Knit 1 row MT+3, 12Rs MT-2•, 8Rs MT-2• and 1 row MT. Pick up the loops of the first row in MY and then Knit 1 row MT over all needles. C.o.L., RC000, continue in MT >. Knit as per diagram. At RC145 [151, 157, 163] mark ① the beginning of the armhole and start the armhole shaping - decreasing ② 1 stitch every 3rd row 22 [24, 28, 33] times on both sides of the knitting last decrease at RC208 [220, 238, 259]. At RC244 [250, 261, 267] mark ① the beginning of the shoulder shaping and start the shoulder shaping - decreasing ② 1 stitch every row 39 [42, 45, 48] times on both sides of the knit-

YARN

1 x 350g cone MAESTRO - Cashmere/Wool, already wound double.

SIZES

Small [medium, large, extra large].

MACHINE

Standard gauge machine.

MAIN TENSION

Stocking stitch approx. T4•• on Brother 910, 10cm square = 50 Rows and 31 Sts.

NOTE

If you would like to apply the 'KNIT TO FINISH' techniques in Book No.1, No.2 and No.3 by Nina Miklin the numbers in a circle i.e. ① state the relevant Publication, Chapter, Step and Page.

ting. At RC282 [291, 305, 314], after working the last decrease, knit 1 'Loose Row' ③ maximum tension over all back neck stitches. Work 'Latch Tool Cast-Off' ④.

RIGHT FRONT

Cast on with WY 118 [124, 132, 141] sts as per diagram and knit a few Rs. Knit as for the back from < to >.

Put 100 [105, 112, 120] ndls. from right side on hold ⑤, knit 2Rs. and then release * 10 ndls. from hold and knit 2Rs.**, repeat from * to ** 8 times whilst decreasing 1 stitch at RC008 and at RC016. C.o.L., release the remaining 10 [15, 22, 30] ndls. from hold and knit 1 row, C.o.R. and RC021.

Reset to RC000, knit as per diagram. From RC003 decr. on left side of knitting 1 stitch every 8th row 36 [37, 40, 41] times, from RC016 [017, 017, 018] decr. on right side of knitting 1 stitch every 16 [17, 17, 18] row 8 times total. At RC145 [151, 157, 163] mark ① the beginning of the armhole. To shape the armhole decr. ② 1 stitch every alternate row 21 [23, 27, 32] times on the right side of the knitting, last decrease at RC187 [195, 209, 225]. At RC244 [250, 261, 267] mark ① the top of the sleeve head. At RC296 [308, 318, 330], the Carriage will be on the right side, knit 1 'Loose Row' ③ by hand over 40 [43, 46, 49] stitches from right side of knitting and then work the 'Latch Tool Cast-Off' ④ over those stitches ⑥. C.o.R. Knit 25Rs over the remaining 11 stitches, put 4 sts on right o.h. knit 2Rs., put 3 sts on right o.h. and knit 2Rs. Release all sts from hold and knit 1 'Loose Row' ③ maximum tension over all 11 sts and then work the 'Latch Tool Cast-Off' ④.

LEFT FRONT

Knit as for right front but read right for left and left for right.

SLEEVES

Cast on with WY 82 [86, 90, 92] sts as per diagram. Knit a few rows. Knit as for back from < to >. Knit as per diagram - increasing at both sides of the knitting. At RC165 [172, 177, 182] reset to RC000 and mark ① the beginning of the sleeve head shaping and decrease ② as per diagram on both sides of the knitting. At RC099 [099, 104, 104] knit 1 'Loose Row' ③ maximum tension, and work the 'Latch Tool Cast-Off' ④.

FRONT BANDS: KNIT 2

With WY cast on 181 [186, 192, 198] sts and knit several rows. With MY knit 1 row MT+3•, 20Rs MT-1 and 1 row MT+3•, pick up the loops of the first row in MY, knit 1 row MT+1. Pick up the front along the welt, the front opening and up to the centre back, knit 1 row MT+1 and 1 very 'Loose Row' ③ by hand, work the 'Latch Tool Cast-Off' ④.

MAKING UP

Steam iron all parts after washing in lukewarm water. Join fronts at centre back ⑦. Join shoulders ⑧ and sew back neck section of front to back neck. Put in sleeves ⑧A and join the underarm and side seam ⑧B. Steam iron completed garment.

CARE INSTRUCTIONS

Lukewarm hand wash or dry cleaning.

NOTES

- ① and ② Book No.3, PART ONE, Chapter One, Page 5, Step 1 and Step 2 respectively.
- ③ and ④ Book No.1, PART FOUR, Pages 14 to 19.
- ⑤ Book No.1, PART ONE, Chapter One - 1A, Page 4.
- ⑥ Book No.1, PART TWO, Page 12, Step 3Ai.
- ⑦ Book No.2, PART FIVE, Chapter Three, Pages 22 to 24 - Sample Band 11 and 12.
- ⑧ Book No.3, PART TWO, Chapter One, Pages 14 and 15.
- ⑧A Book No.3, PART TWO, Chapter Four, Pages 22 to 27.
- ⑧B Book No.3, PART TWO, Chapter Five, Pages 28 and 29. ■

◀ 23 So, you can't please everyone all of the time, even some of the time, but I do feel that too much pressure is being laid on us to become electronic owners. I've a Singer 2310 and boy do we have trouble with that machine! It was a gift and although I've tried to sort it, there's just no-one here to turn to for help. I've just written to Woolley Soft Ware to see if they can help with needles. I'd put the machine away for over three years and I've just got it out again. Yesterday, I learnt just how it feels when nothing goes right and, worse still, the darned thing kept yodelling at me! How long will it be before it goes to Scope, I wonder? We oldies are good at what we do, but after living so long and after a big brain operation, I just can't cope with all these electronic things - even the video beats me most of the time!

Younger folk don't want to know about machine knitting and my grandchildren, aged 15 and 17 years said, "No thanks, we'd rather buy our sweaters", when I offered them a machine and lessons. The people I teach are over 40. If you could get the machine to do all the work, with no hands used except for threading up and starting off then you might get them to try.

Still, that's off my chest and I hope I haven't bored you too much! The nitty gritty is not so much electronics, more up-to-date patterns, more thought to older machines and more shops selling your magazines!

Yours very sincerely
Mrs G V Edwards
Torpoint, Cornwall ■

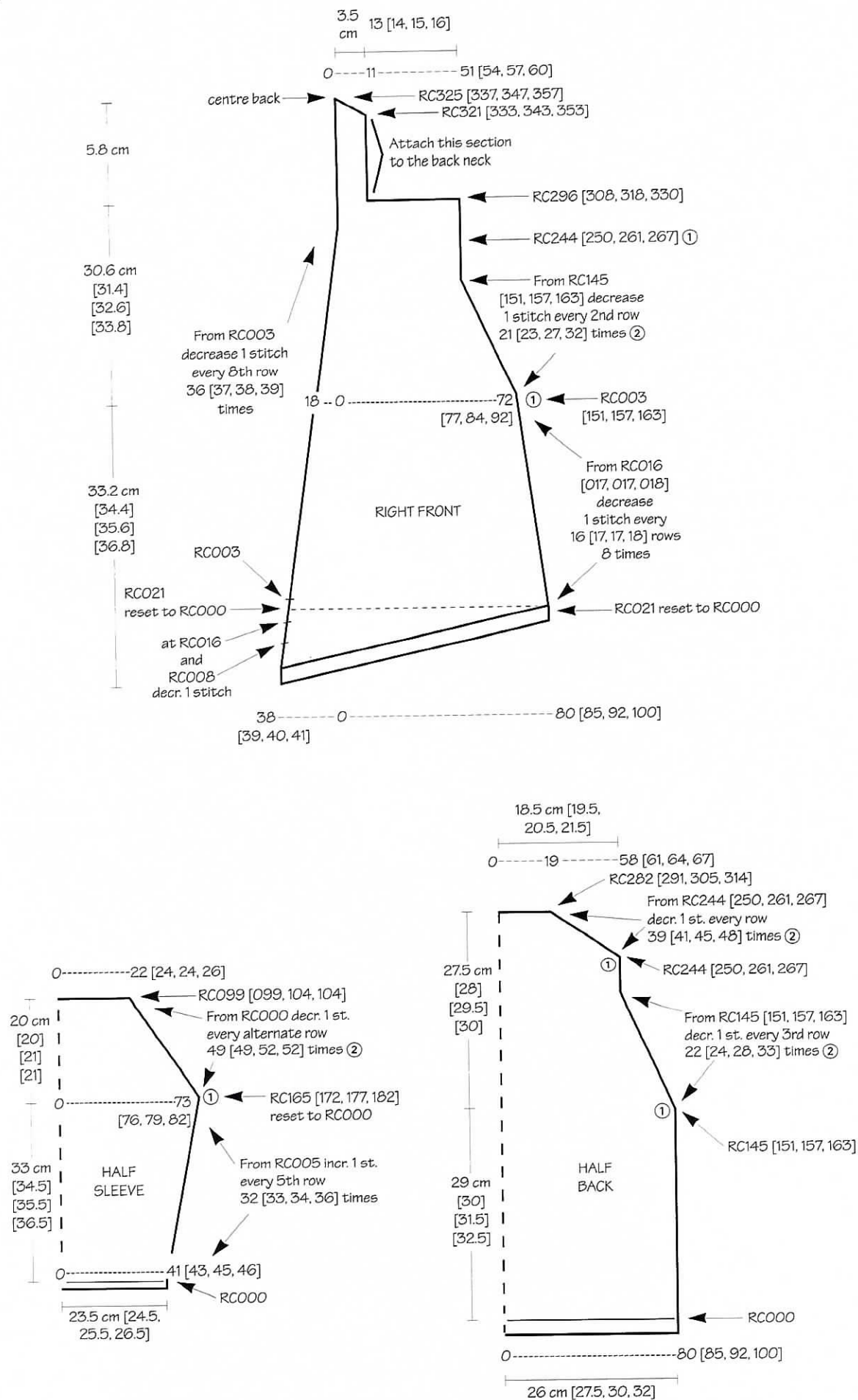
Thank you for writing at such length, Mrs Edwards. Constructive criticism is always so valuable! For the benefit of readers, Mrs Edwards also went through one of our issues and went through it, page by page, adding her comments, criticism and praise for the contents.

In an unusual move, I'm sending Mrs Edwards a subscription to our sister publication To & Fro. Although we do include electronics in the magazine, we also constantly remember older machines and knitters and try to cater for them as much as possible. We hope that she and her pupils will enjoy it!





Diagrams



Teach In

Ann Kite

Buttonholes

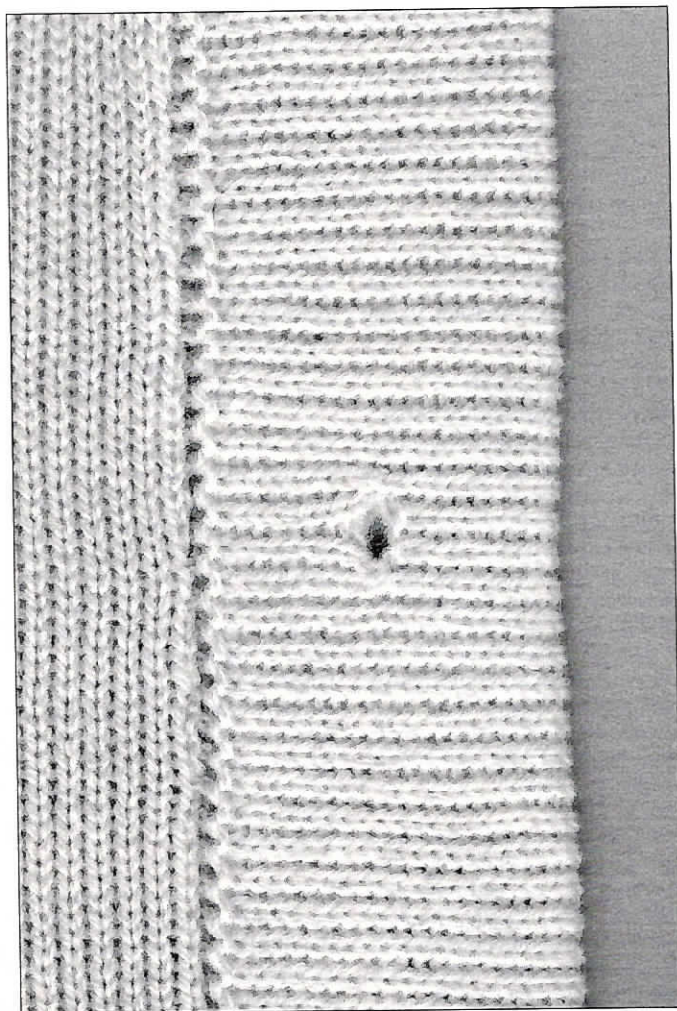
In this article, I am concentrating on how the bands are knitted and attached to the garment. You can use most of the buttonholes in the Nov/Dec and Jan/Feb issues; the one exception is the vertical buttonhole that I wrote about last month.

In the swatch with this article, I have used the simple buttonhole made by transferring two stitches - see the Nov/Dec issue. Next month, I shall be writing about a buttonhole that is knitted and finished on the machine and

which can only be used in a horizontal band. Now, let's look at the bands.

HORIZONTAL BANDS

A horizontal band can be knitted in two ways. It can be either "knitted on" to the garment; or knitted first and then attached to the garment, on the machine. The bands are similar to those used for a neckband for a round neck. The main difference being that you do not graduate the tension - although you do have a fold row of course!



In this month's article in her series about buttonholes, Ann writes about horizontal buttonhole bands, knitted in stocking stitch.

It is a good idea to see that a method of knitting a band can be used in more than one situation. Don't keep your knitting techniques too strictly in separate boxes, even if they are only boxes in your mind! As I have said before, try to be aware of how all the different parts of knitting relate. It really does help you if you can do this. Both bands are knitted in stocking stitch. Steam or press the garment piece before attaching the band.

METHOD 1

This version is "knitted on" to the garment.

With the wrong side of the garment piece facing you, pick up the stitches along the garment edge. Don't try and pick up every loop up the edge, just pick up what feels easy.

Use the triple transfer tool, because this will help you space out the loops you are picking up. When you move the tool along to a new group of stitches, leave the same space between the last stitch that you picked up and the first of the three you are about to pick up, as there is between the arms of the transfer tool.

This may seem obvious, but my observation - from teaching knitters - is that most knitters are worried about not picking up enough stitches; they try and

move the transfer tool along as little as possible between groups of stitches. This is why I say use the triple transfer tool. It spaces some of the picked up stitches for you.

If you use a single transfer tool, you can "really go to town" and allow only a minimum gap between the stitches you pick up - in your bid to pick up the maximum number and, contrary to your expectation, that won't improve the finish of your band!

After picking up the stitches, bring the needles to holding position, to make the next row easier to knit. Leave the holding levers on your carriage on knit, of course. Now knit 20 rows in stocking stitch. Knit one row at main tension plus one (this is the fold row) and then knit 20 more rows at stocking stitch tension.

There are two ways of finishing this band. You can cast off the band loosely, fold the band to the inside and then sew the cast off edge down loosely, along the ridge created by picking up the stitches along the edge of the garment. Alternatively, you can finish the band on the machine. After knitting the band, pick up the stitches along the edge of the garment and place on the needles with the band. Knit one row at stocking stitch tension plus one and then cast off loosely.

28 ►

buttonholes

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If you have problems casting off loosely, then bind off with a tapestry needle. If you want to do this, then knit one more row at tension 10 and the bind off.

METHOD 2

This band is knitted first and then joined to the garment on the machine.

Estimate the number of needles needed for the band, by holding the band to the machine. As you do this, don't over-estimate the number of needles needed by stretching your knitting out sideways. Now knit the band.

- 1 Using waste yarn, cast on and knit 8 rows.
- 2 Knit one row with the nylon cord.
- 3 Change to your main yarn and knit 20 rows at stocking stitch tension.
- 4 Knit one row at stocking stitch tension plus one.
- 5 Knit 20 rows at stocking stitch tension.
- 6 Pick up the stitches from the first row knitted in main yarn and place on the needles.
- 7 Knit one row at stocking stitch tension.
- 8 With the right side of the garment facing the machine, pick up the loops evenly along the garment edge and place on the needles with the buttonhole band.
- 9 Bring the needles to holding position. Leave the holding levers on the carriage on knit. Knit one row at stocking stitch tension plus one and cast off loosely.

If you prefer to bind off using a tapestry needle, you should knit one more row at tension 10 and then bind off.

ESTIMATING THE NUMBER OF STITCHES

For both these bands, I have suggested estimating the number of stitches needed. Usually, I favour estimating the number of stitches needed for bands, as I find it more accurate than calculating. However, buttonhole bands can be difficult to estimate accurately. Apart from anything else, the edge of a garment tends to bulge and appear longer than it is intended to be and it is very easy to overestimate the number of needles required.

With experience, you can "ease" the garment edge into the machine as you estimate and become more accurate. However this is one situation where calculating the number of needles required can be beneficial.

First you need to know how long the edge of the garment is meant to be. Measuring the edge of the piece you have just knitted has the same pitfalls as using the garment edge to estimate the number of stitches required, so don't measure the garment edge!

If you have used your charting device, then measure the length of the edge as it is drawn. If you have used a written pattern, then the diagram supplied with the pattern will tell you the length of garment edge. I am assuming that you knitted a tension swatch and that your row tension matched the garment pattern. If it didn't, you have more calculating to do to work out what length the garment edge actually is!

Having arrived at the correct length of your garment edge and knowing how many stitches per ten centimetres you have when knitting stocking stitch, you can calculate the number of stitches required for the band. If you are using a charting device, you can use the appropriate stitch scale to tell you how many stitches to use for the band. Lay the stitch scale on the block of the garment, along the appropriate edge and read the number of stitches required for the band.

In this article I have suggested that you knit your band at stocking stitch tension. I like to knit stocking stitch at a fairly firm tension and my normal stocking stitch tension is suitable for a band. If you normally use a loose tension for stocking stitch, then you should use a tighter tension for your bands, by lowering the number on the tension dial. To calculate the number of stitches needed for the band you will need a tension swatch knitted at this lower tension.

One of the complaints about horizontal bands is that they "pull in" at the top and bottom edges - the top and bottom as it appears in wear. All knitting "pulls in" to some extent and a rib, true or mock, is intended to "pull in". So to complain when it does, is rather contrary of us! I normally use stocking stitch for a horizontal band, as this pulls in less than a ribbed band; particularly if you pay attention to finishing the top and bottom edges and steam or press them as appropriate.

Next month, I'll show you how to work a buttonhole that is knitted and finished on the machine and which can only be used in a horizontal band. Join me then! ■

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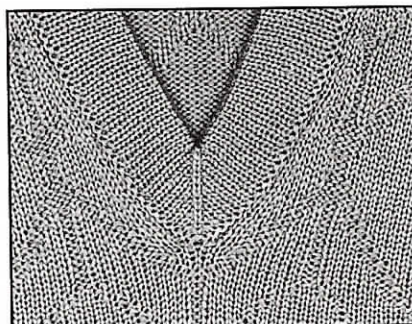
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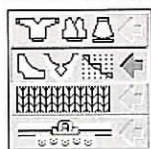
DesignaKnit

Diane Bennett

Original Shaping - Part 1

Following her review of the basics of using the DesignaKnit program, Diane will now explore parts of it in more detail, starting with Original Shaping, which is only available to those who have the Professional version of DesignaKnit 6.

To open **Original Shaping**, click on the second icon down at the left of the screen shown here.



If a garment is loaded, the pieces will be displayed, otherwise the main part of the screen is blank. If garment pieces are displayed, click on **File - New** to remove them and start a new file.

THE ORIGINAL SCREEN

Each garment piece which is created with, or displayed by Original, consists of a series of points joined by straight lines. Even curves are made up in this way - the dots are close together and the straight lines angled to give the appearance of a curve.

Start a new piece using **Piece - Block** (new piece) giving the piece the name **TEST** and notice that this is a square with a point at each corner and an extra point in the middle of the top and bottom edge. The screen is shown below in Figure One.

Below the square and to its right are the scales, which may be in centimetres - as in Figure One - or inches. To change the units, use **Options - Units of measurement**. Select the required measurement by clicking on it, then click **OK**. Move the cursor around the screen and you will notice that its position is displayed in the bottom right corner of the screen. The position can also be seen on the scales, but this is displayed more clearly if the big cursor is turned on. Press spacebar, if necessary, to turn this on.

On the left of the screen are the tools. As with the tools on other screens, moving the cursor over a tool displays a message at the bottom of the screen showing what it is used for, making it eas-

ier to find a particular tool. The tools are also grouped for ease of use; from the top down:-

- Help and undo
- Drawing tools (add, delete, rotate etc.)
- Mirror
- Piece edges (marker, shaping type etc.)
- Screen view
- Measurements

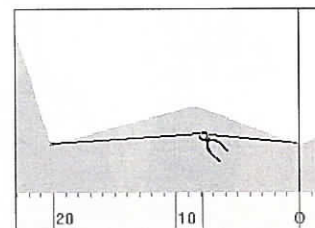
Explore the tools by moving the cursor over them. After using Original Shaping for some time, it is helpful to check that you know and understand all the tools, but initially there are a limited number that need to be used.

The menus are right at the top of the screen. Many of these are simply repeats of the tools and, whenever possible, you should try to use the tools because this is a much quicker way of working. Items in the **File**, **Piece** and **Options** menus are not repeated - open these and try to remember what is available.

EXPERIMENTING WITH SHAPES

Click on the **Add tool** (+ sign at top left of drawing tools) to turn it on, then add a point to the left of the square. Add another point. Now, click the **Undo tool** twice - the two points added are removed. Unlike the other screens, when using Original it is possible to undo up to the last **THREE** steps.

When designing garment pieces, they are frequently symmetrical, so to save time there is a mirror facility. Click on the **Vertical Mirror tool** - on the left of the second group of tools. Answer the on-screen message with **OK** and a blue mirror line is displayed down the centre of the piece. Now, turn the **Add tool** on again and add two points, one near the side of the square and one between the points at the top. Notice that these points are repeated on the other side of the mirror line, so four points have been added, as shown here below.

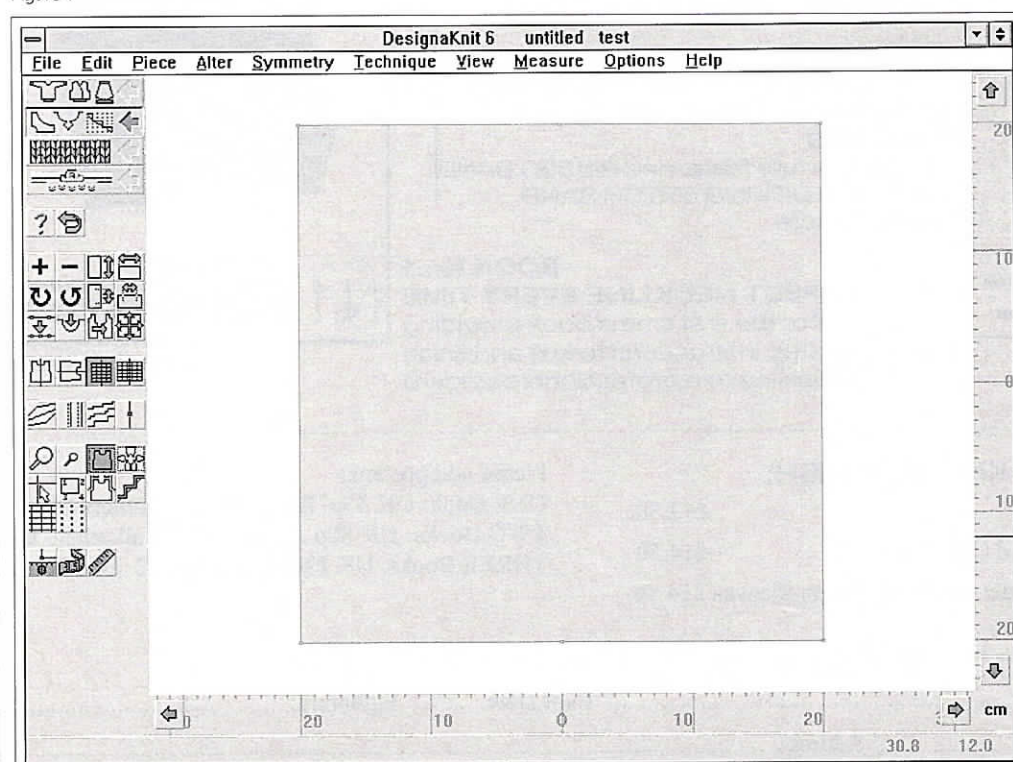


Now, try moving one of the points. Double click with the mouse button over or near to one of the points. The cursor changes its shape and becomes pliers - as shown above. Move the cursor and the point follows it. Click to place it again. Place more points by using **add**, then use the **delete tool** (- sign) to remove some of them, and double click to move them. When you feel comfortable with these steps, you can move on.

SCALES AND HOT KEYS

Use **File - New** to clear the shape that you have been experimenting with and **Piece - Block** (new piece) to start another piece. This time, imagine that it is to be the front of a garment - call it **front**. A

Figure 1

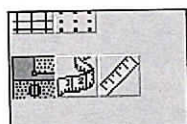


sweater front is a symmetrical piece, so click on the Vertical mirror tool to turn it on.

The first step is to make the piece the correct size. It always starts as a square 40 cm, 16 in high and wide, but can be changed to any size. Press the function key F4 (usually at the top of the keyboard). This turns on the Fit to width tool and the window, shown to the right here in Figure Three, asks for the width of the garment piece to be entered. Insert 50 cm, 20 in and click OK. Press the shift key and F4 to turn on the Fit to length tool and make the length 60 cm, 24 in.

The function key use to turn on that tool is called a "hot key" and these provide a quick and easy way to turn the tools that you use regularly on and off. Move the cursor over a few tools and for those with hot keys this is shown in brackets after the name. Some are the hot key alone - for example, F2 for the Add tool; some also use the shift or control key - for example shift + F2 for the Delete tool.

When placing points on a garment piece, it is important that the positions are accurate and for this, the scales are used. Notice that the 0, which is called the Origin of the scales is in the centre of the rectangle now. Move it to the top, so that it is easy to measure down for the depth of the neck and armhole.



Turn on the Origin tool - the left tool of the three measuring tools at the bottom of the screen shown in here immediately above. Click near the point in the centre of the top edge of the rectangle - it is not essential to place the cursor accurately, since the origin can only be moved to a point so it will be moved to the nearest point. Now that the 0 is at the top, it is easy to measure 25 cm, 10 in down the outside edge to place the underarm.

Now that the 0 is at the top, it is easy to measure 25 cm, 10 in down the outside edge to place the underarm.

This time, it is important to place the cursor accurately. Move with the mouse until the cursor is near the vertical line at the edge of the garment and about 25 cm down. Let go of the mouse and use the cursor keys to place it exactly on the line and 25 cm from the top.

Press F2 to turn Add on, then press the enter key on the keyboard - don't touch the mouse or you may move the cursor before placing the point. Repeat this to place a point 10 cm, 4 in to the left of the centre line for the neck width.

Next, move the centre point 20 cm, 8 in downwards for the depth of the V neck. Double click near the point, drag it down until it is nearly in the correct position, then place accurately as for adding a point by using the cursor keys.

The last step is to add a marker at the underarm. Click on the marker tool, then click near the point at the underarm. This

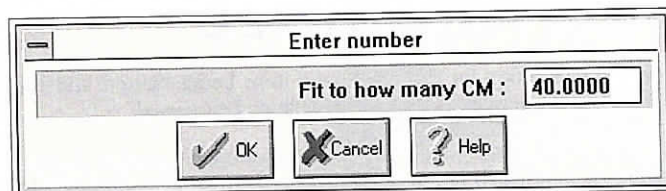


Figure 3

changes to a red square, indicating that the "set marker" instruction will be given when using knit from the screen.

The very simple garment front is shown below in Figure Four. If you want to keep your first effort, don't forget to save it!

Next time, I will be showing you how to adapt a Standard shape using Original - this is the best way to learn to use the program.

Diane's latest book is a guide to Original Shaping. It covers all aspects of using this part of the program, including the Original Screen, adapting garments and drawing a garment together using join and separate, more

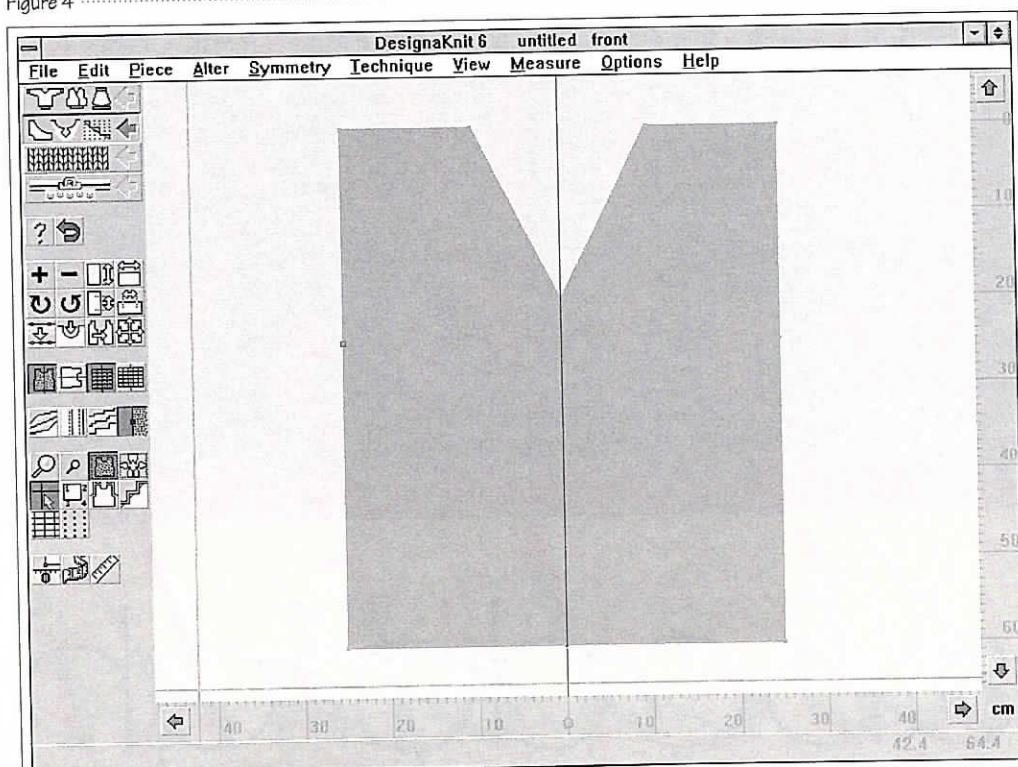
unusual uses of Original and some design variations. The book is £5.95 from your dealer or direct from:-

Diane Bennett
9 Huntley Grove
Nailsea
BRISTOL BS19 2UQ

Please add 25p postage if ordering after 31st January 1998.

Detailed information about the program is also included in the quarterly DesignaKnit Link newsletter. The 1997 issues started in May and the subscription is £12; the set of 1996 issues and disk are still available for £10. You can order the book and/or newsletter from Diane at the address given above. ■

Figure 4



Picture Parade

Jo Newton

The Alphabet

The first inspiration for this new series was those husky jumpers you see in American movies with enormous letters on them - the significance of which has always escaped me! The second source of inspiration was Medieval illuminated letters from old manuscripts - I visualised wonderful letters with flowers and leaves twining around them!

How the picture in one's head eventually turns out, when it has gone through the many processes to turn it into a usable pattern, is one of the fascinations of knitting design and I feel I have come quite a long way from the first thoughts!

As usual, I have tried to make the motifs useful to both punchcard and electronic knitters and all the separate elements can be mixed and matched according to

the item being knitted and the machine being used.

It is intended to publish two letters in each issue, possibly omitting Q and X - meaning no disrespect to all the Queenies, Quentins and Xaviers out there for whom I will produce a special design on request!

The letters will be in the three formats of 60 stitch, or thereabouts, 24 stitch and 20 stitch repeating for use as with the A design. If you have three initials, as I do, namely JMN you could do a large N from the 20 stitch pattern with J, M and N beneath it. These letters could also be used for small borders. For those with only two initials, I have designed a geometric pattern to fill in the empty space, which will be published later. The 24 stitch letters are designed to repeat in

both directions - to make an all over fabric, bands, or of course single motifs if desired.

To try to get nearer to my Medieval inspiration, I have had fun Swiss darning in part of the C pictures. This can be done with any of the letters and it is entirely up to personal taste and time available how much is done. With something so structured as letters, there is bound to be the occasional long float, but I promise that they are rare enough that they can be looped up on to the next row and thus knitted in without being a constant nuisance!

Finally, at the end of the series there will be a disk of all the letters - though it is difficult to work out how I could do all the possible permutations of 20 stitches that might be required!

While on the subject of disks, Jan Wright and I have had our heads together and she has worked out how to turn my motif patterns into disks for her new friend, "Pearl", the Singer 9000.

Getting different kinds of computer equipment to talk to each other is not always as simple as it might seem, but Jan has risen nobly to the challenge and has managed to turn my ZODIAC series into a SINGER 9000 DISK.

We started with that series, because it had been requested - and because I am working on putting all of the Zodiac Designs into a book for publication later this year. If any Singer 9000 owners would like any of my other books on disk, please contact me - and Jan and I will see what we can do! ■



new series

a b c d e f g h i j k l m



YARNS USED
Forseil Shamal

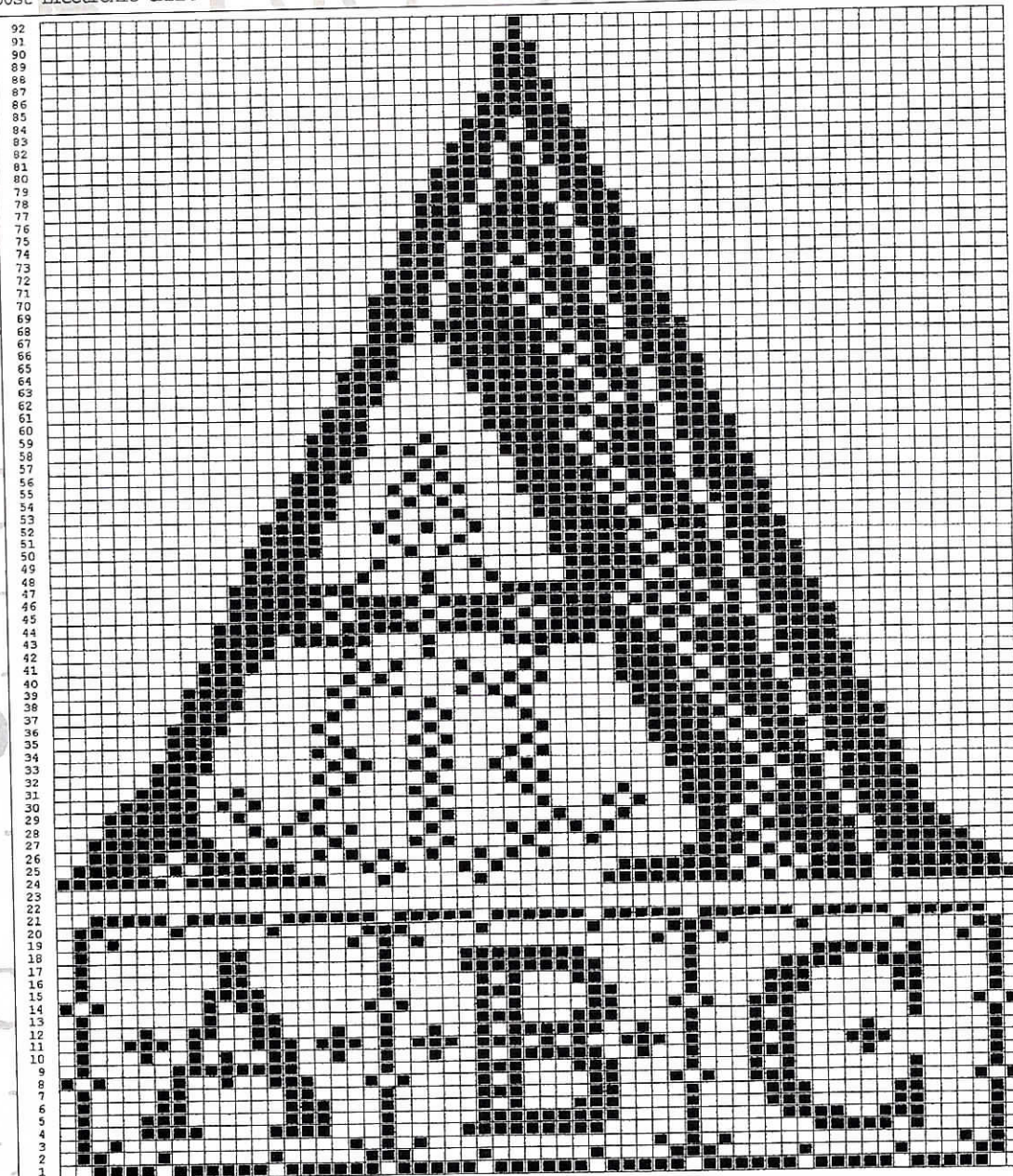
60 stitch A
527 HOLLYBERRY with 520 BLACK
24 stitch A
527 HOLLYBERRY with 520 BLACK

60 stitch B
588 PARCHMENT with 572 LAGOON
24 stitch B
588 PARCHMENT with 572 LAGOON



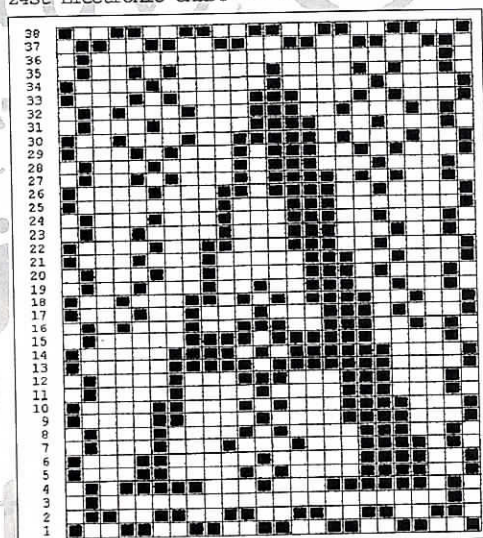
n o p q r s t u v w x y z

60st Electronic Chart

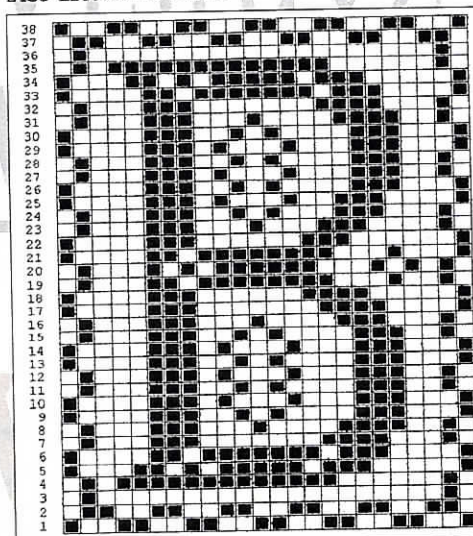


These charts can be traced directly on to a mylar sheet. Owners of electronic machines should check that their machine is set to knit the correct view of the design, reversing if necessary.

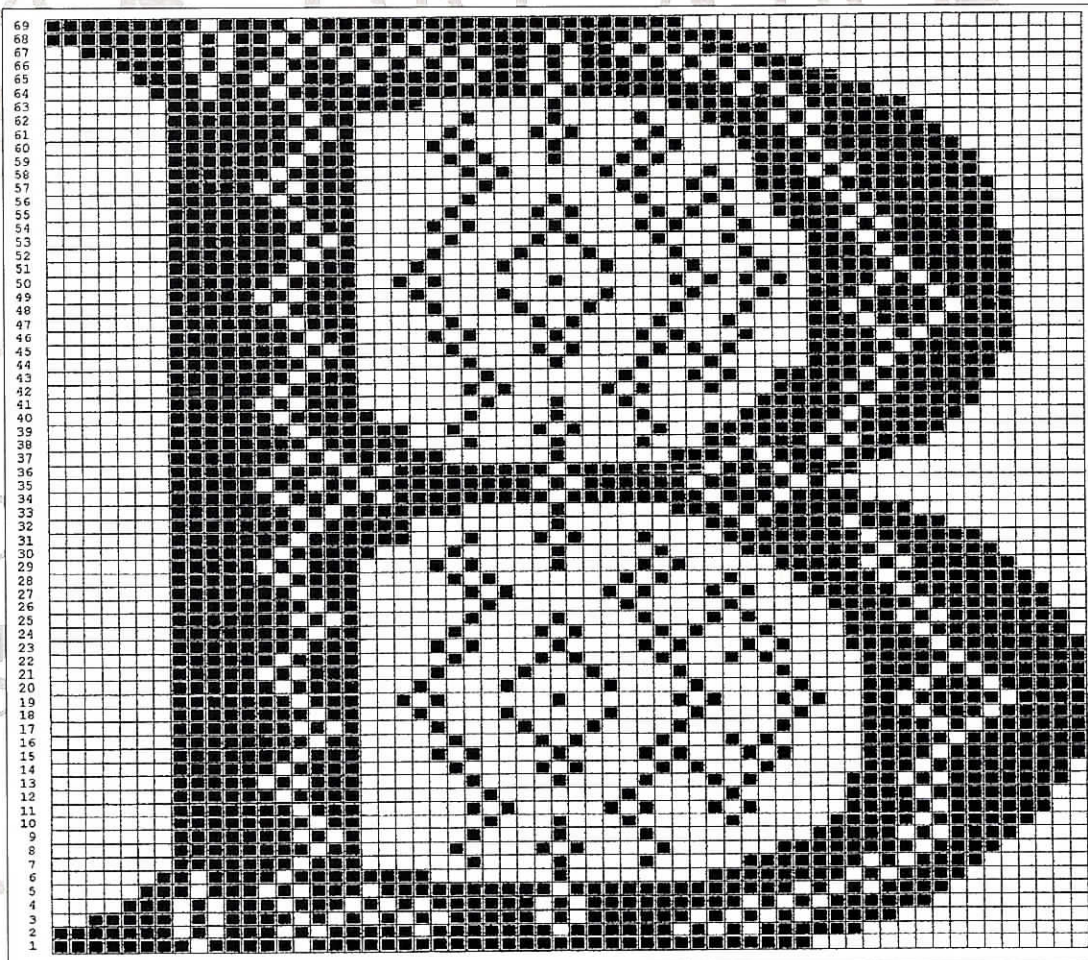
24st Electronic Chart



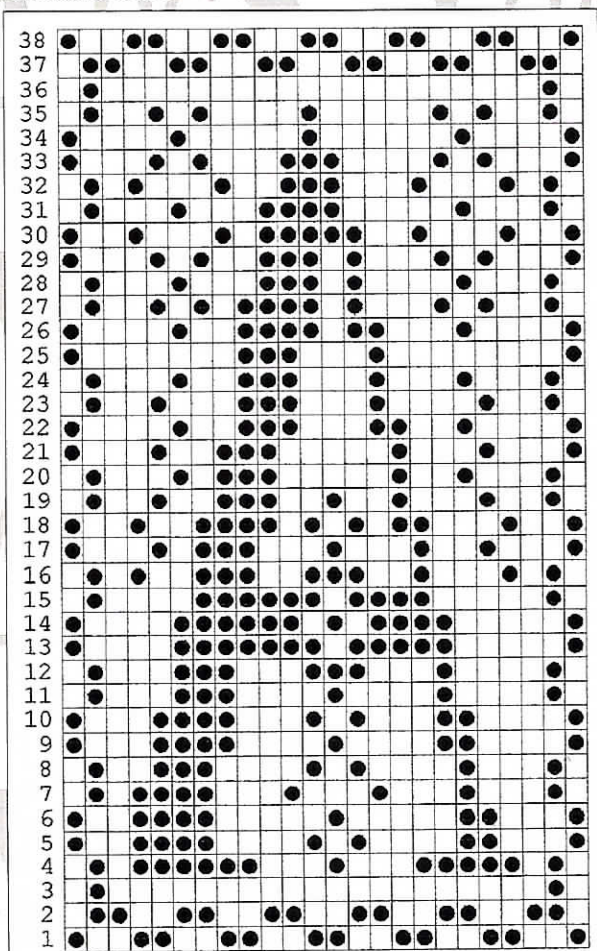
24st Electronic Chart



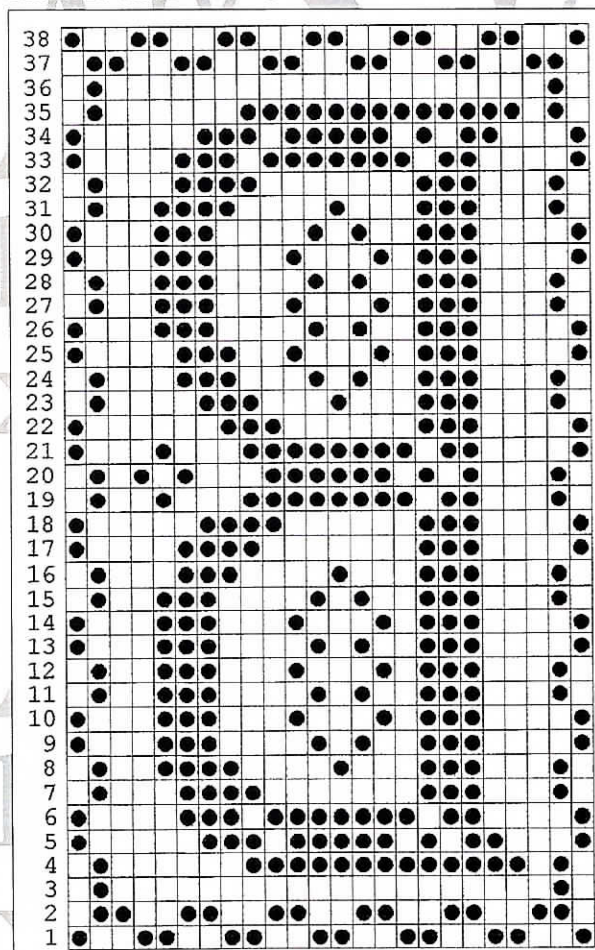
60st Electronic Chart



Punchcard Chart



Punchcard Chart



Silver Special

Maggie Dyke

Black & White - Part 4

I think this woolly is the least recognisable, so far, from our original pattern card. We've combined two complementary samples again this month, picking out a section of the card using the pattern variation options on the SK 840 electronic machine.

STORMY WEATHER

The fabric instructions for the body and sleeves can be found with this month's garment. Samples One and Two are knitted in exactly the same way. Both the samples have been Swiss darned, using Bramwell's Red and Xmas Green to give a bit of "pizzazz"! I have trouble not knitting in red and green in the winter and they certainly help to cheer up the short, gloomy days.

COULD DO BETTER...

I haven't given any instructions for the Swiss darning this month, because I thought you might have your own ideas for it. Suffice to say that you can do as much or as little of it as you like on the garment.

Sample One shows quite a restrained idea which could be used around the hem and/or cuffs, whilst Sample Two is a more labour intensive, all-over pattern. I chose not to do any Swiss darning on the garment, but then my school report did say I would do better if I wasn't such a lazy article. Maybe not in so many words, but I knew exactly what they meant and so too, unfortunately, did my parents!

FORM BEFORE FUNCTION

Samples Three to Five provide some alternative ideas for the yoke section. I finally decided I liked Sample Five best and again, the instructions can be found in the garment pattern for this month. I used the trusty hem technique again to provide a link between the fabrics used for the body and sleeves and the yoke. The hems in Samples Three and Four make a more decorative than functional contribution. (Don't forget to thread something fine through the hems and pull them before steaming.)

SAMPLE THREE

For Sample Three, set the machine as follows:-

- 1 Pattern Width Indicators at 49 and 60.
- 2 Set the right hand light on Button 5 to make the chevron repeat.
- 3 Place the Needle One Cam at centre 0.
- 4 Mark the card to knit from row three to row thirty five and then return immediately to row three. (Mark Columns One and Four on the Instruction Column on row 3 and Columns Two and Three on row 35 to do this automatically.)

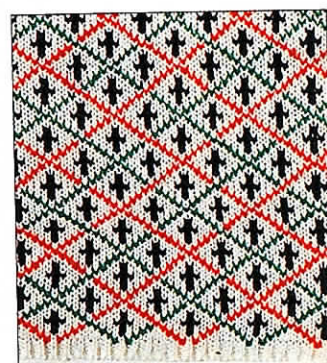
With Black in Feeder One and Warm White in Feeder Two, knit one complete pattern repeat. When the card returns to row three, lock it here by pressing the Inspection Button so the light is on. Set the machine to knit stocking stitch, with Black still in Feeder One and knit two rows. Change to Warm White and knit eight rows. Using a transfer tool, pick up the last row of black stitches knitted and place them on to the needles directly above. Knit two rows in Black.

For the next pattern repeat, put Warm White in Feeder One and Black in Feeder Two to start with. Continue to knit as for the first repeat, but reverse the colours throughout, so the second hem will be in Black.



Sample 1

Here we are on garment four in the Silver Reed black and white series already! Where does the time go?



Sample 2

As featured on BBC's "Computers Don't Bite"

Fittingly Sew

A powerful pattern-drafting software package with all the tools needed to produce your own patterns, either based on standard sizes or on personal measurements, so you can be sure of a perfect fit every time! You can start from scratch or use the included templates. The program's advanced features allow you to specify curved or straight seams, insert darts and tucks, transfer darts, create facings automatically and work out a layplan using a grid to match your fabric's pattern repeats.

Fittingly Sew 1.2 for Windows™ and *Fittingly Sew 1.2* for Macintosh are products of **Soft Byte Ltd**, Quarry Lane, Nantmawr Oswestry, Shropshire SY10 9HH.
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black & white

CARL BOYD

DESIGNS

New 1997/1998 Collection

(Designs 56-61)

EXACTLY THE SAME, BUT DIFFERENT

For Sample Four, the machine is set exactly the same as for Sample Three. The only difference is that the colours are not reversed, but are used in the same sequence throughout.

Knit the thirty five rows of pattern, with Warm White in Feeder One and Black in Feeder Two and lock the card on row 3, as before. Knit two Warm White stocking stitch rows. Knit eight Black rows and pick up the last Warm White row. Knit two Black rows and continue in Fair Isle, with Warm White in Feeder One and Black in Feeder Two.

That just about takes care of all our samples for this month. I keep expecting to run out of things to do on my machine, but a card like the one we've been using, combined with all the pattern variation options, should guarantee many more years of happy knitting.

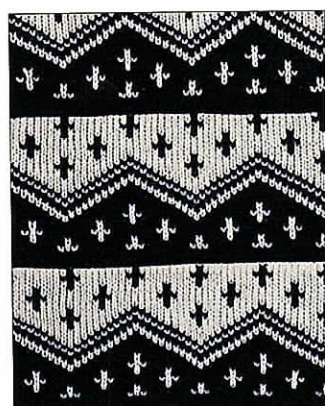
I'm planning a nice, long-line cover-up for next month which should keep us warm and cosy until Spring arrives - plenty of room for thermal underwear underneath it! Join me then to see how it turns out, although I'm a bit concerned we're going to end up looking like Madonna. Thinking about it though, she isn't exactly noted for wearing thermal underwear, or indeed very much underwear at all and if she does, she seems to forget whether it goes on top or underneath... underwear dear? It goes under... oh never mind! ■

Ed's Note

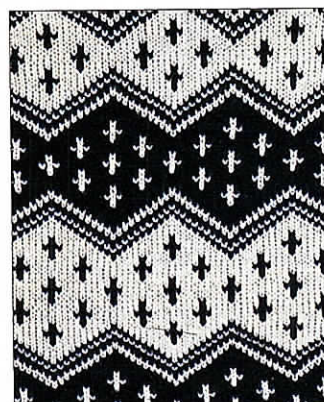
"Great minds think alike", or so they say! Joan Lafferty also adds a little Swiss darning to her garments and article this month. You'll find detailed drawings of this easy technique, with her article on page 10.




Sample 3



Sample 4



Sample 5

56 Chevrons

All S/G with or without ribber

57 Noela

P/C S/G M/C with ribber

58 Hilary

P/C S/G M/C with ribber



59 Tree Bark

P/C S/G M/C with or without ribber

60 Autumn

P/C S/G M/C with ribber

61 Eleanor

P/C S/G M/C with ribber

£2.00 each

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40p postage charge applies to individual purchases. All patterns suitable for S/G machines. All designs were knitted in Forsell 4-ply pure wool.

Disk 1 Patterns 1-16

Disk 2 Patterns 17-32

Disk 3 Patterns 33-48

Disk 4 Patterns 49-61

£5.95 each or 3 for £15 & 4 for £20

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Helping hand

Eileen Mellor

Getting you started

Have you been machine knitting for only a relatively short time? Would you like to know how to overcome these pitfalls and problems? If your answer to these questions is "yes", then Eileen's new series is just for you.

Eileen has been machine knitting now, for only a relatively short time. As a complete beginner and very, very green, she often felt that she would really like to have known of some of the many pitfalls and problems that happen regularly - before they actually happened! She would also have liked an easy-to-follow guide, at her fingertips, to help her to overcome the difficulties. She felt so strongly about the lack of guidance for the true beginner, that she decided to write a book herself. In this new series, we're delighted to bring you Eileen's insight into machine knitting, through the eyes of every first-time machine knitter.

There are so many people who have had knitting machines, or have already got one, who all give out good advice - but it can be very confusing unless you have a machine and can understand what they are on about.

Some really good books have been written, but I find, personally, that they are often for people who have been knitting for a while - and are not for absolute beginners. If you'd like to join me and my new series, I hope you'll be able to avoid the many mistakes that I made, when I first began knitting.

LET'S GIVE IT A GO!

Well? Have you decided then? You would like to try and machine knit? Great! Now go to enquire about a machine, now - while you are in the mood!

LOOKING FOR A MACHINE

First of all, go to any good machine knitting shop. It's always best to ring first, to let them know you're coming, so

they have sufficient time to help you. When you visit, enquire about a free trial because then - if you want to - you can book further lessons while you are there. Don't be surprised if it all seems complete gibberish to you, you will understand it sooner that you think!

The shop should have a second-hand machine for you to learn on and, if you are lucky, you may be able to buy the machine that you were learning on. It's a better idea than you might think because, by that time, it will feel like an old friend!

You will only need a "flat" bed machine to start with, that is a machine without a ribber. I feel a ribber only confuses the issue, at first - and you will feel more able to cope with one later on, when you are more experienced.

One advantage of buying from a reputable dealer is that they are always there to help. (It's difficult, or almost impossible, to keep pestering a private seller for help and advice.) I still go back to the shop and school where I bought my machine and Anna is really helpful. She gives me advice, or anything I need - even though I probably only go back to see her once or twice a year! She is still very understanding!

We all need expert advice from time to time; there is so much to learn all the while, but even more at the beginning. Friends - and even relatives - have been known to go out and buy a machine for a new knitter then add on ribbers, electronic gadgets and so on and then I come along and ask, "How are you getting along with your knitting"? Is it any wonder the reply is often, "Oh, it's in the attic", or "the garage", or "put in the spare bedroom" because the knitter cannot get along with the thing at all.

What a waste! What a shame! It's a waste because a knitting

Are you a new knitter? Would you like you be warned of the many problems that happen regularly? Then read on . . .

machine is expensive and it's a shame because, as a hobby, I cannot think of anything better to do! You can buy a cone of yarn and then knit a sweater, cardigan, bodywarmer or whatever and you have a lovely present for a friend's birthday, or Christmas. It's a wearable item and you have created it, no matter if you have copied the pattern from a book. You chose to knit it and you chose the colour and any buttons that might have been needed. You created it . . . OK?

EACH ONE, TEACH ONE!

One of my neighbours, Joyce, taught me to knit three years or more ago and we are still learning together. As Joyce has been knitting for around twelve years she is, of course, really experienced. However, she never really liked to branch out into anything different and is still content to help me. We complement each other as we knit; ideas abound and we have great fun together.

A ROOM WITH A VIEW

It is best to have a room to yourself, if possible, because the machine is a bit noisy and members of the family will come out with comments such as, "Gosh, that is noisy", or "I can't concentrate on my homework". If you are like me, when I started, there will be a few "naughty" words flying around, too!

If you do get hassle from the family, you find yourself giving way and you either get nothing done or, worse still, put the machine away and your machine will end up in the attic! So, find some-

where on your own - a spare room, if you have one, is ideal.

At first, I too had my machine in a spare room, but two years ago my husband died and I didn't touch my machine for ages. Eventually, everyone kept on at me to knit things for Christmas and so I moved the machine and all the bits and pieces connected with knitting into my bedroom. It's really great now; I can see all the goings on of the Avenue and knit at the same time!

MAKE TIME

Joyce and I put aside Tuesday evenings to do our knitting together. That's a "must" and we let everyone know that on Tuesdays we knit. Mind you, we may not always knit; we may instead sort out patterns, punch-cards, and yarns or try different yarns and colours together. We get some really useful ideas by working together. We also look through any patterns we have picked up. Joyce has always taken *Machine Knitting Monthly* and, as a beginner, I thought they had some weird and wonderful things in the magazine! However, they also had good, useful items to read and maybe cut out and keep. The advertisements are useful, too, to get things for yourself by mail order.

TAKE HEART

Confidence is a MUST! You really must try and try again at anything you do. There will be a book with your machine, which will not only show you what to do and how to do it, but also include diagrams. If you haven't a friend

who is interested, you will go on from what you learned at the school, or shop and will have to try and follow these instructions by yourself.

I have to say the usually the books are quite good and you should be able to follow the steps easily. Don't be put off if you do make a mistake! Take the knitting off the machine and begin again. Believe me, it is a lot easier that trying to do a "repair" job! Often, a dropped stitch may not be noticed until after you have done a few rows or a hem and it's almost impossible to pick up the stitch. Joyce has been known to unpick a whole back of a garment because she had made an error in the knitting and it would have looked untidy! The accessories you get are all explained in the instruction book that you get with the machine, so I need not go into these in detail now.

Punchcards are used for patterns and, when you have been knitting "plain" things for a while, you will want to try and put a pattern into your knitting. Even part of a pattern looks great, say along the bottom of a cardigan or jumper. I thought I had really taken a giant step by putting a motif on one of my jumpers. As a first step, an initial looks good - either by itself, or on a pocket.

TAKE CARE

Do clean your machine regularly because it really does get clogged up with dust and fluff from the yarn. If you knit with a real 100% wool or wool and nylon yarn, the machine gets especially clogged up and you'll find "fluffy bits" everywhere - even under the carriage and in the small levers and wheels. There are several sprays you can purchase which can help and also get rid of any static in your yarn.

IN THE THICK OF IT

Of course, you will always get someone who will ask if you can knit with double knitting yarn - and the answer for a beginner is a large NO! You need a double knitting gauge or chunky machine to do that - as I know to my cost when I ruined about ten or twelve needles trying to oblige a friend by knitting her an "Aran" cardigan on my machine. Eventually, Joyce came upstairs, saw what I was doing and "blew her top". Beginners should always remember that a little knowledge is dangerous thing!

Later on, when you have got yourself established, you can buy a double knitting or chunky

machine and really get going. Personally, it doesn't appeal to me, but I'm sure I'm in the minority!

There's one thing I do know - and that's that I will never ever knit large jumpers and so on by hand again. Maybe knitting baby clothes and booties by hand has a time and place, but I find it's so much easier and quicker to sit at my machine and "whip up" items that way!

ARE YOU SITTING COMFORTABLY?

Do make sure you get a comfortable chair. I started off with my husband's swivel chair from the office but, as you can well imagine, that did not last for very long. I now sit either on a spare chair from my dining room set, or I often find a stool is quite comfortable. Having said that, Joyce doesn't like the stool, so you must find what's best for you!

SAVE TIME BY LINKING

Do try and save up for a hand linker, it literally saves hours and hours of casting off by hand. It's one of the most boring things a beginner can face, as I mentioned earlier - and can actually put you off knitting!

THE END'S IN SIGHT

Never, never join your yarn with a knot because it leaves an unsightly mark in your knitting. Get into the habit, straight away, of using one side of the knitting as the "end" side - as I call it. I am left handed, so I leave the old yarn on the left of my machine and re-start the new yarn at the same side. The strands can easily be joined in when you put the seams together, or you can weave them in afterwards.

Use all of your yarn on the end of a cone for waste yarn. On a flat bed machine, you almost always begin everything with waste yarn first, then take out the waste when you have knitted the hem or welt. Starting off a garment in this way is often referred to as knitting continental rib or mock rib. Although it's nothing like true rib, I think it's much better than anything else because it is double and does not wear out easily.

WASTE YARN

Always remember to knit the waste yarn in a good, contrasting colour - then you can pick up your stitches easier! Remember also to knit the waste yarn on your machine with a slightly higher tension. Again, it's easier

to pick up your stitches. You can also knit the first row of the hem or welt at a slightly higher tension, then reduce to the tension you want for the rest of the hem.

WEIGHTS

Do be careful of your weights. You may find that you need them to hold down your knitting when, say, you have knitted half way up a garment. I also find that Fair Isle patterns can need a lot of weight to keep the work firm on the machine.

My son made me some thin bars of metal and I thread these through the hems of my garments when I'm knitting. I then hang the weights on to the bars and find it's very good. Having passed on that advice to you, I must also mention the black and blue toes I've had through dropping the weights on them. It's another thing that can put you off knitting, so again beware!

JOIN A CLUB - OR FIND A FRIEND!

If you like the idea, do join a knitting club. I tried to get Joyce interested, but she didn't see any need for us to join and, to be fair, we do very well on our own. I'm sure clubs are fun, but if you can get a friend interested, like Joyce

and I, it really does make a great deal of difference.

We give each other confidence and ideas and we both agree that what we do is great! Joyce might say, "I wonder if this would look nice put with that colour", or, "shall we try this yarn with cotton or something out of the ordinary". Nowadays, colours can be put together so brightly and there are endless variations you can try.

THE NAME'S THE GAME

Finally, there are personalised labels you can order and sew into your garments to give them a really professional finish. There are also washing labels available which are a great help. Having spent so much time knitting and making up a garment, either for yourself or a friend, it would be a great shame to ruin something you have created by washing it wrongly, wouldn't it? The labels are inexpensive and look very nice when sewn into the finished garment.

That's all for this month. Next time, we'll look at one of the most important things a beginner has to acquire very quickly - a knowledge of yarns suitable for knitting. So, join me then! ■

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Square Yoke Sweater

Designed by Maggie Dyke

BACK

With carriage at left and using MC, cast on 167 [175, 183, 191] sts at centre of machine in 1x1 rib with extra st at right. * Insert card and set to 26th row for Fair Isle patt 1. K 3 circular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 28 rows. Transfer sts for st st. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt 1 with MC in feeder 1 and C in feeder 2 *. K 135 [139, 143, 147] rows. RC shows 136 [140, 144, 148].

SHAPE ARMHOLES

Using lengths of MC, cast off 12 sts at each edge. 143 [151, 159, 167] sts. Set card to 3rd row for Fair Isle patt 2. Cont in st st. Using MT-1 and C, K 10 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt 2 with MC in feeder 1 and C in feeder 2 **. K 94 [98, 102, 106] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 31 sts. Using nylon cord, K 56 [60, 64, 68] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row.

SHAPE SHOULDER

Set russel levers to 1. *** Push 10 [10, 11, 12] Ns at opposite end to carriage to HP. Cast off 2 sts at beg of next row, K 1 row. Rep from *** 3 more times. Set russel levers to 11. Cont in st st. Using MT+4 and MC, K 1 row. Cast off with a latch tool. Set card on number previously noted. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Release card and cont in Fair Isle patt and then, using MT, finish to correspond with first side, reversing shaping.

FRONT

Work as for Back to **. K 66 [70, 74, 78] rows. 29 rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 13 sts. Using nylon cord, K 65 [69, 73, 77] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 2 sts

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed SK840 standard gauge electronic machines with a ribber.

If you do not have a ribber, work ribs in mock rib.

MATERIALS

Bramwell 4-ply. (Yarn Guide No.11.)

1 x 500g cone in Warm White (MC).

1 x 500g cone in Black (C).

Pair shoulder pads.

GARMENT WEIGHT

Finished garment in first size weighs 430 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ. Tel: 01282 779811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.

Actual size 110 [115, 120, 126] cm, 43 1/2 [45 1/2, 47 1/2, 50] in.

Length to shoulder 63 [65, 67, 69] cm, 25 [26, 26 1/2, 27 1/2] in.

Sleeve seam 40.5 [41.5, 42.5, 43.5] cm, 16 [16 1/2, 17, 17 1/2] in (adjustable).

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle patterns (tension dial setting approximately 6).

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

b) Before knitting, prepare electronic sheet from the chart provided.

c) We used a Silver Reed card for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines, Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.

d) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

FAIR ISLE PATTERN 1

Set pattern width indicators at 48 and 58. Place needle 1 cam at 6 left of centre 0. Point cams at width of knitting. Press button 1 (left light on) and button 2 (left light on). Mark card to knit rows 26 to 35 (mark columns 1 and 4 on row 26 and columns 2 and 3 on row 35 in the Instruction Column to repeat pattern).

FAIR ISLE PATTERN 2

Set pattern width indicators at 49 and 60. Place needle 1 cam at centre 0. Point cams at width of knitting. Press button 1 (left light on), button 2 (left light on) and button 5 (right light on). Mark card to knit rows 3 to 33, then back to 3 (mark column 1 on row 3 and column 2 on row 33 in the Instruction Column to make card knit up and down automatically).

at beg of next and foll 6 alt rows. K 1 row. Dec 1 st at beg of next and every foll alt row until 48 [52, 56, 60] sts rem. K 9 rows.

SHAPE SHOULDER

Set russel levers to 1. Push 10 [10, 11, 12] Ns at opposite end to carriage to HP on next and foll 3 alt rows, K 1 row. Set russel levers to 11. Cont in st st. Using MT+4 and MC, K 1 row. Cast off with a latch tool. Set card on number previously noted. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Release card and cont in Fair Isle patt. Using MT, finish to correspond with first side, reversing shaping

SLEEVES

With carriage at left and using MC, cast on 72 [76, 78, 82] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Shape sides by inc 1 st at each end on next and every foll alt row until there are 86 [90, 92, 96] sts, then on every foll 3rd row until there are 90 [94, 96, 100] sts, then on every foll 4th row until there are 106 [112, 126, 132] sts, then on every foll 5th row until there are 138 [144, 150, 156] sts. K 10 rows. RC shows 142 [146, 150, 154]. Adjust length at this stage, if required. Place marker at each end. K 16 rows.

SHAPE TOP

Set russel levers to 1. Push 4 [4, 4, 5] Ns at opposite end to carriage to HP on next 16 [10, 4, 24] rows and 5 [5, 5, 6] Ns on foll 10 [16, 22, 2] rows. Break yarn. Set russel levers to 11. Cont in st st. Using MT-1 and C, K 10 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Place marker at centre 0. Using MT+4, K 1 row. Cast off with a latch tool.

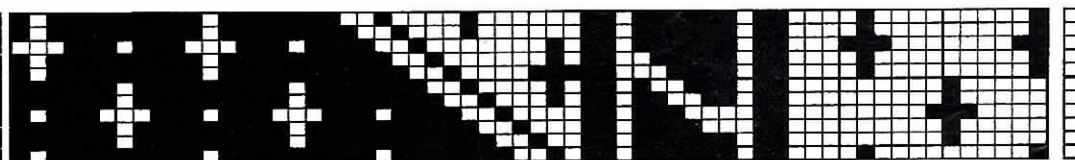
NECKBAND

With carriage at left and using MC, cast on 141 sts in 1x1 rib. K 3 circular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 28 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

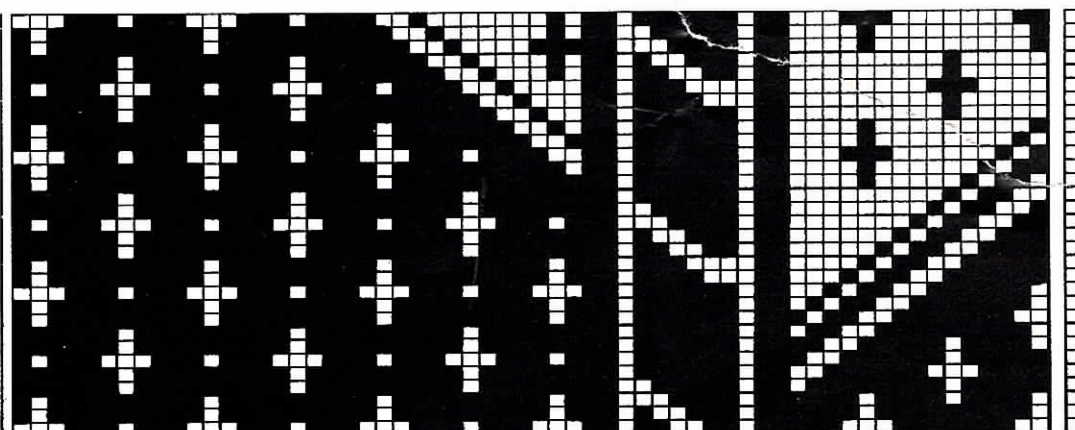
PRESSING

Thread something fine through hems (like a hand knitting needle) and pull to close up stitches.





Card Markings for Fair Isle 1



Card Markings for Fair Isle 2

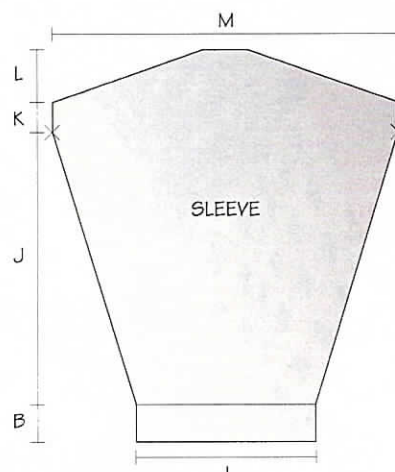
◀ 40 With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

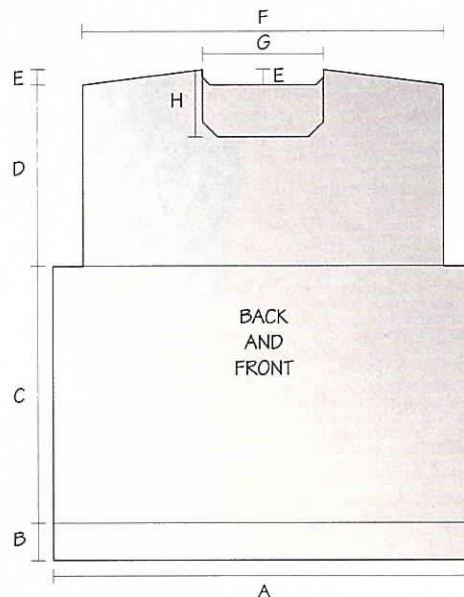
Join right shoulder seam. Pin neckband into position. Unravelling WY as required,

backstitch through open loops of last row worked in MC. Fold in half to inside and catch down with a herringbone stitch. Join left shoulder and neckband seam. Set in sleeves, joining armhole edge to cast off edge of sleeve rolls and sewing rows above markers to cast off sts at armholes. Join side and sleeve seams. Sew in shoulder pads. Give final light steam. ■

Diagrams



A = 55.5 [58, 61, 63.5] cm	H = 9 cm
B = 5 cm	I = 24 [25, 26, 27] cm
C = 34 [35, 36, 37] cm	J = 35.5 [36.5, 37.5, 38.5] cm
D = 24 [25, 26, 27] cm	K = 4 cm
E = 2 cm	L = 6.5 cm
F = 47.5 [50, 53, 55.5] cm	M = 46 [48, 50, 52] cm
G = 16 cm	



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**I also have lots of individ-
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breeds of Dog and so on
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any of which can be put on
to Disk and I love to do
Special Commissions
(reasonably!) and talks to
Clubs.**

JO NEWTON
Barrowby Old Hall
Grantham
Lincs NG32 1BX
Tel: 01476 563111

Nottingham Show

Organised by Hush Knit Yarns

Nottingham Machine Knitting Show

Just four miles from Junction 25 on the M1 and three miles from the Nottingham ring road for access from the east, you'll find the venue for the first Nottingham Machine Knitting Show to be organised by Hush Knit Yarns. It promises to be a

School in Devon to tell visitors about her high-quality courses and Diane Bennett brings her expertise and DesignaKnit to Nottingham.

It promises to be a great day out for knitters. Don't miss it!

BONNIE'S WOOLS
1273 Bristol Road South,
Northfield, Birmingham B31
2SP
Tel:- 0121-475 1691.

Don't miss a visit to knitting machine specialist **Bonnie's Wools**. "Quality Coned Yarns", is the company's proud boast, after over 25 years as a supplier of coned yarns to machine knitters. For that special garment, there are always stocks of luxury yarns available - as well as a wide range of four ply qualities including the famous **Bonnie 4-ply**. For finer work and double bed machines, you'll find a selection of Courtelle 3-ply and fine 2/30's acrylic. New designs and patterns are available. If you're unable to attend the show, just send a sae to the above address for the current price list and details of your nearest stockist.

SEAN CAREY
32 Berkeley Road, Earlsdon,
Coventry, West Midlands CV5
6NX.
Tel:- 01203-679117.

During your visit to The Nottingham Knitting Show, don't miss talking to **Sean Carey**. Over the past 30 years, he's taught thousands of people to make their own "tailor-made" patterns - and he can also teach you to make that perfectly fitting pattern, regardless of figure type or size up to 60 inch hip! No special skills are needed and pattern-making courses are available nationally, by post or personal tuition. The system is applicable to any machine, cut 'n' sew and dressmaking and we pride ourselves on offering the lowest fees available, anywhere. Success is assured or we offer you your money back. If you can't make it to the show, please write to the above address or telephone for further details.

KAREN DIESNER
15 Park House Drive, Sandbach,
Cheshire CW11 1YW.
Tel:- 01270-762831.

Karen is a specialist writer of patterns and articles for **Singer** knitting machines. Her patterns are available in chart form, as well as on 9000 disk and **DesignaKnit 6** format - so will have equal appeal to owners of either **Singer** machines, or **Japanese Electronic** machines. Her latest range of patterns is a collection of double bed waistcoats and jumpers for adults and children. They will be available at the show, or by mail order direct from Karen. If you can't make it to Nottingham, please contact Karen at the above address for further details.

BARBARA FAULKNER
KNITWEAR
12 Lightwoods Hill, Warley
Woods, Warley B67 5EA.
Tel:- 0121-428 3894.

Barbara Faulkner

Whilst visiting The Nottingham Knitting Show, please visit **Barbara Faulkner** and see her superb range of exquisite, up-to-date fashion designs. All her individual patterns are suitable for **Passap**, **Pfaff** and **standard gauge** machines with a **ribber**. Barbara's patterns have clear instructions for both types of machine. Should you be unable to visit Nottingham, please write to Barbara at the above address, enclosing 40p in stamps and she'll send you a pattern list and current colour range of yarn.



**Chilwell Olympia Sports Centre,
Nottingham. Sunday 19th April
1998 - 10.00am to 4.00pm**

great day out for machine knitters! It's a marvellous opportunity to see the latest equipment and accessories and browse through the current ranges from our leading designers.

The exhibition is open from 10.00 am to 4.00 pm and is easily reached from the M1 and the Nottingham ring road. If requested, a map will be included with all advance ticket applications and there's lots of free parking at the centre. Admission prices are £2.50 at the door and £2.00 in advance. Three lectures have been arranged and entrance to these will cost an additional £1.00. N.B. numbers are limited so places will be issued on a "first come, first served" basis. The organisers have also asked us to note that local regulations may require the number of visitors to be restricted on the day. Naturally, ticket holders will be assured of admission!

Just one look down the exhibitor's list will highlight the many leading designers attending - all of them showing their latest patterns. In particular, do look out for new collections from **Karen Diesner**, **Barbara Faulkner**, **Kadanse** and **Jan Wright**. **Sean Carey** brings his pattern making system to the show and **Knitmates** represents many designers who are unable to attend, by bringing a super selection of their patterns and books. **Christine Morey** has travelled from her Machine Knitting

EXHIBITOR'S LIST

Kate Arklay
Diane Bennett with DesignaKnit
Iris Bishop
Bonnie's Wools
Ann Brown
Sean Carey
Chameleon
Jo Cooper
Angela Coryn
Maureen Coxon
Crocus Design
Karen Diesner
Ann Durkan
Barbara Faulkner
Hague
Jane Hawkins
Heathercraft
Hush Knit Yarns
In-Ex
Janyllis
Beryl Jarvis
Kadanse
Knitmates
Knitting Machine Journal
Irene Kreiger
Gillian Lamb
Machine Knitting Monthly
Marlin Knitting
Metropolitan
Christine Morey
Joanna Nelson
Jo Newton
Nutshell Knitting Centre
Maria Risebury
Riverside Spinning
Jenny Rose
Janet Spink
Erica Thompson
To & Fro Machine Knitting
Uppingham Yarns
Terry Viner
June Williams
Woolleys
Jan Wright

**HEATHERCRAFT MACHINE
KNITTING CENTRE**
Bumblebee, Faygate, West Sussex
RH12 3SH.
Tel:- 01293-851339.

Heathercraft specialises in all makes and models of top quality, guaranteed pre-owned machines and accessories and offers a speedy repair and maintenance service. If the item you want is not in stock, then Doug and Brenda will put you on a waiting list and ring you when it comes in. Tuition is available on all makes of machine, either privately or in groups. Club visits, talks and demonstrations can be arranged. Doug and Brenda are always pleased to help and, under the banner of Bumblebee Yarns, now carry a comprehensive range of basic yarns.

HUSH KNIT YARNS
57 Burnside Drive, Bramcote
Hills, Beeston, Nottingham NG9
3EE.
Tel:- 0115-922 3654.

Hush Knit Yarns

Hush Knit Yarns is an old, established wholesaler of machine knitting yarns and is organising the first Nottingham Machine Knitting Show. Machine knitters should especially look out for Mayfair - a fine ply acrylic/wool; Jandis - a 3-ply brushed acrylic; Fine French Crêpe and Mirage - a fine ply acrylic/cotton yarn. All these yarns offer superb quality and are exclusive to Hush Knit Yarns. They are all available at reasonable prices, together with many other ranges, either from retailers or by mail order from Hartington Yarns, Unit 10, Huss's Lane, Long Eaton, Nottingham NG10 1GS.

KADANSE
Kathryn Smeaton, 55 Woodlands Road, Charlfield, Wotton-under-Edge, Gloucestershire GL12 8LT.
Tel:- 01454-261361.

Kadance was launched in 1995 by Kathryn Smeaton. Kathryn designs machine knitting patterns for classic, fashion knitwear. Her patterns are ideal for both beginners and the more experienced knitter. Kathryn will also be happy to visit your club, to give an informal talk on how she designs her patterns and also to show you how to use some of her knitting techniques. She'll bring along her sample garments, patterns and yarn for you to purchase. **Taking the Horrors out of Pressing and Finishing** is another popular talk she gives and, if you can't make it to

Nottingham, please send a sae to the above address for details.

KNITMATES
PO Box 109, Crawley, West
Sussex RH10 7PU.
Tel:- 01293-427304.

Knitmates

Knitmates, who now offer a wide-ranging Mail Order service, will be exhibiting a selection of books and patterns at the show. They will carry a full range of Ricki Mundstock's Magic Cable Patterns, together with Joy Golding designs for Passap and Pfaff knitters. Patterns from other designers will also be available with a good selection of instruction books. Please visit our stand and ask for our Mail Order catalogue, so that you can obtain any future requirements for yourself or your club. Don't forget that we also offer a Mail Order Spares Service and we'd be pleased to let you have details of availability and price if you telephone us on the above number.

**MACHINE KNITTING
MONTHLY**
PO Box 1479, Maidenhead,
Berkshire SL6 8YX.
Tel:- 01628-783080.

Machine Knitting Monthly is your first choice for the latest features, patterns and news, with regular contributions and in-depth articles from this country's leading experts in machine knitting. You'll find us in Nottingham, together with our sister publication To & Fro - the friendly "club style" magazine for machine knitters. We include your letters, hints and tips, patterns, lots of ideas and contributions from readers - plus book reviews and local news. Do come over to our stand for a chat during your visit to the show.

**MARLIN KNITTING &
SEWING**
75 Westgate End, Wakefield,
West Yorks WF2 9RL.
Tel:- 01924-373393.

Marlin Knitting & Sewing are distributors of the Pfaff system Passap knitting machines. They carry a large stock of parts, accessories and patterns and can offer you sales, service and repairs. Pre-punched punchcards are available, from No.1 to 180 and a mail order service is available. They stock both new and used Duo 80 and E6000



machines and have a thriving machine knitting club. Buster patterns which have been designed and donated by members are donated to Hearing Dogs for Deaf People and the club's aim is to raise sufficient money to sponsor its own hearing dog. Marlin Knitting & Sewing also stocks Pfaff, Husqvarna and Frister + Rossmann sewing machines and overlockers. We are also THE stockists for Smartsizer, the embroidery software for computer-linked, frame embroidery machines, with over 1500 fabulous designs. Come to our stand for details and demonstrations and you might like to note that we welcome payment by Visa, Mastercard, AmEx and Switch.

METROPOLITAN
The Pinfold, Poole, Nantwich,
Cheshire CW5 6AL.
Tel:- 01270-628414.

METROPOLITAN

Come to Metropolitan for all your machine knitting needs. We look forward to meeting you at The Nottingham Machine Knitting Show where we shall be specialising in showing you numerous books and videos - published, produced or supplied ONLY by Metropolitan. We shall have Audrey Palmer's Knitweave books; Susanna Lewis' books; Joan Richards' suit books and videos, Carol Hocknall tuition videos; Kate Armitage Card 1 and Card 3 books and many, many more - all for machine knitters. If you are unable to visit the show, please send for a free Catalogue and Calendar of Events to the above address or contact us by telephone. We look forward either to seeing you or hearing from you.

CHRISTINE MOREY
Thatcher View, 25a Cliff Road,
Paignton, Devon TQ4 6DH.
Tel:- 01803-555759.



The Christine Morey School of Machine Knitting offers the highest quality courses for knitters new and old. The school has on-site, self-catering accommodation overlooking Torbay. Many

samples of knitting will be on show to include the "perfect finish", intarsia, lots of good ideas and a display of garments. Ask Christine for a coloured brochure of her weekly courses and daily workshops. She will be pleased to help you.

WOOLLEYS
179-183 Lawn Lane, Hemel
Hempstead, Herts HP3 9JE.
Tel:- 01442-219298.

Woolleys

Don't let your edge weights get you in a state! Solve the problem with our famous Woolley Weights and see the birth of our new Baby Woolley Weights - two small weights to add to your collection and a MUST for all machine knitters. Is your ribber wire driving you to drink? Replace it with a new one from Woolleys that won't kink! Do visit the stand and talk to Sue or Terry about the great Singer knitting machine, especially about the Singer 624 and Singer 9000. Also on show will be the wonderful, new Passap E8000, the only machine in the world to pattern on both beds at the same time, together with samples of reversible Fair Isle.

**JAN WRIGHT KNITWEAR
DESIGN**
35a Blofield Road, Brundall,
Norwich, Norfolk NR13 5NU.
Tel:- 01603-717149.

Jan Wright Knitwear Design

Jan Wright's patterns are known nationwide for their easy format. The strikingly simple reversible coat is shown, which can be turned inside out to match your outfit. The pattern is suitable for both standard gauge punchcard or electronic machines. Jan's sensibly priced buttons are all selected with knitwear in mind and they add a touch of class to the simplest of garments. Pattern disks are available for Brother, Singer and DesignaKnit 6, together with Terry Mason's deliciously easy design programmes. Check them out on the stand - Jan will be pleased to show you! Finally, in response to overwhelming demand, I have The DesignaKnit Video!



Longline Top & Skirt

Designed by Celandine

TOP BACK

With carriage at right and using MT-4/MT-4 and MY, cast on 159 [167, 173] sts at centre of machine in 1x1 rib as diagram 1 with extra st at right. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. K 2 rows. Inc 1 st at left edge. 160 [168, 174] sts. Insert card and lock on first row. Transfer sts as diagram 2. Using MT/MT, K 2 rows. Set RC at 000. Release card and cont in tuck st patt. Shape sides by inc 1 st at each end on every 18th row until there are 176 [184, 190] sts. K 1 [3, 3] rows. RC shows 145 [147, 147].

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows and 2 sts at beg of foll 2 rows. Dec 1 st at each end on every alt row until 158 [166, 172] sts rem *. K 65 rows. RC shows 220 [222, 222].

SHAPE NECK & SHOULDERS

Note patt row on card. Using a length of MY, cast off centre 44 sts. Push Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge on every alt row and at the same time, cast off 15 sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 9 [13, 16] sts. With carriage at right and using a transfer tool, push rem Ns at left from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side reversing shaping.

FRONT

Work as for Back to *. K 35 rows. RC shows 190 [192, 192]. 30 rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 24 sts. Push Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 6 sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 54 [58, 61] sts rem. K 14 rows.

SHAPE SHOULDER

Cast off 15 sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 9 [13, 16] sts. With carriage at right and using a transfer tool, push rem Ns at left from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

MATERIALS

Celandine Brodie. (This is an unusual yarn and cannot be easily substituted using our Yarn Guide.)
2 [2, 3] x 500 g cones in Red (MY).
3 cm wide elastic to fit waist.
Crochet hook.

GARMENT WEIGHT

Finished garment in third size weighs 510 g (top), 465 g (skirt).

The fibre content of this yarn is 58% Linen, 42% Cotton. For further information about this yarn, please write to the following address:- Celandine Limited, Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire LS29 8EZ.

MEASUREMENTS

TOP

To fit bust 82 [87, 92] cm, 32 [34, 36] in.
Actual size 112 [117, 121] cm, 44 [46, 48] in.
Length to shoulder 74 [75, 75] cm, 29 [29½, 29½] in.
Sleeve seam 44 cm, 17.5 in (adjustable).

SKIRT

To fit hips 87 [92, 97] cm, 34 [36, 38] in.
Actual size 94 [98, 105] cm, 37 [39, 41½] in.
Length to waistband 89 cm, 35 in.

TENSION

31 stitches and 30 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 9/9).
29 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 9).
35 stitches and 34 rows to 10 cm, 4 in measured over 3x2 rib pattern on MT-2/MT-2 (tension dial setting approximately 7/7).

KNITTING NOTES

- We used main bed side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Punchcard patterns may have to be repeated until the card is a suitable length for knitting.
- On Brother electronics, place pattern at each side of centre 0.
- On Silver Reed electronic machines, place needle 1 cam at centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- When increasing, keep to the needle setting.

Cont in tuck st patt. Finish to correspond with first side reversing shaping.

SLEEVES

With carriage at right and using MT-4/MT-4 and MY, cast on 87 sts at centre of machine in 1x1 rib as diagram 1 with extra st at right. K 5 tubular rows. Carriage is at the right. Set machine for 1x1 rib knitting. K 2 rows. Inc 1 st at left edge. 88 sts. Insert card

and lock on first row. Transfer sts as diagram 2. Using MT/MT, K 2 rows and then set RC at 000. Release card and cont in tuck st patt. Shape sides by inc 1 st at each end on every 4th row until there are 96 sts, then on every foll 3rd row until there are 164 sts. K 11 rows. RC shows 129. Adjust length at this stage, if required.

SHAPETOP

Cast off 2 sts at beg of next 4 rows. Dec 1 st at each end on

every alt row until 142 sts rem. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join shoulder seams. Set in sleeves. Join side seams to within 15 cm, 6 in of lower edge. Join sleeve seams. Work 4 rows of double crochet around neck edge and 3 rows along both edges of side vents.

SKIRT

BACK & FRONT ALIKE

With carriage at right, set machine for full needle rib/double rib. Push 168 [174, 186] Ns at centre of machine to WP on both beds. Using MT-2/MT-2 and MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting. Set half-pitch lever to P. Arrange Ns for 3x2 rib as diagram 3. Set RC at 000. K 232 rows. Shape sides by dec 1 st at each end on next and every foll 4th row until 132 [138, 150] sts rem. K 3 rows. RC shows 304. Cast off.

WAISTBAND (KNIT 2)

Push 92 [99, 106] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MY, cast on by hand. K 24 rows. Using WY, K a few rows and release from machine.

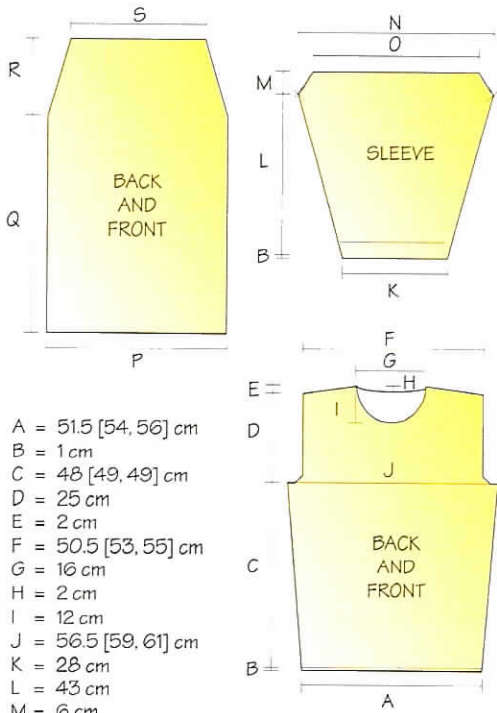
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

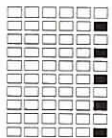
Join side and waistband seams. Pin cast on edge of waistband to wrong side of skirt and join. Join ends of elastic. Fold waistband in half to right side over elastic and pin in position. Unravelling WY as required, backstitch through the open loops of the last row worked in MY. ■

Diagrams

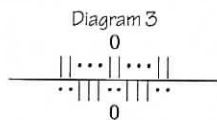
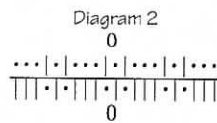
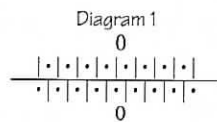
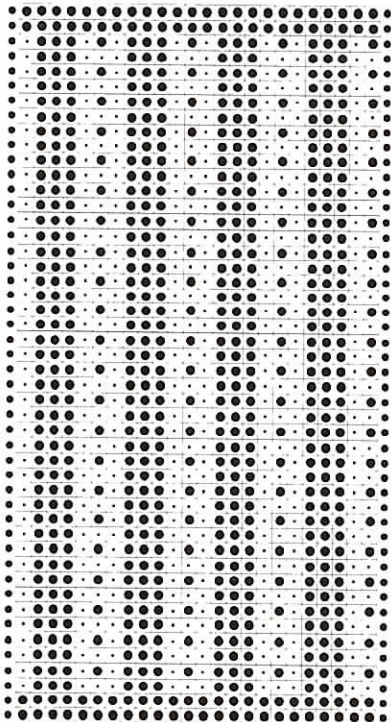


A = 51.5 [54, 56] cm
 B = 1 cm
 C = 48 [49, 49] cm
 D = 25 cm
 E = 2 cm
 F = 50.5 [53, 55] cm
 G = 16 cm
 H = 2 cm
 I = 12 cm
 J = 56.5 [59, 61] cm
 K = 28 cm
 L = 43 cm
 M = 6 cm
 N = 52.5 cm
 O = 45.5 cm
 P = 48 [49.5, 53] cm
 Q = 68 cm
 R = 21 cm
 S = 37.5 [39, 42.5] cm

Electronic Chart



Punchcard Chart



Question Time

Pat Coulston

We've more inspiration from Pat, this month. She starts by helping us to avoid long floats in our knitting.

Long floats - how to avoid them!

Coping with the long floats in single bed Fair Isle is always a bit of a problem. There are several standard methods of dealing with this and if anyone has any different ideas, we'd love to hear from you. Here are a few that were discussed at our Knitting Club recently.

AVOID PATTERNS THAT HAVE LONG FLOATS

See if it is possible, without spoiling the pattern, to break it up. For example, if the punchcard has, say, seven un-punched - or punched - squares next to each other, can you punch - or not punch - one in the middle?

LATCH UP LONG FLOATS

Whilst knitting, if there is a whole area of long floats, latch these up, putting the latched up stitch on to a needle above the latching.

SEW IN LONG FLOATS

On completion of the garment and using the background yarn, sew the long floats into the back of the work by hand. Again, they can be latched up and then sewn in.

USE BONDING POWDER

There is a powder sold, in a little carton, that can be shaken on to the back of the work, covered and "ironed" to set it. I have seen this advertised in the magazine, but although I have not tried it for myself, one of our club members has done so and says it is very good!

HOOK UP THE FLOATS

Whilst knitting, hook the float on to a needle several rows above it. I'll just mention, at this point, that we were given a very good tip here Thelma. She suggests that you should always put the float on to a same coloured stitch. For example, if the float is in the second colour and the second colour is red, put this float

on to a needle that has a "red" stitch on it and it will prevent any "show through" of the first colour! It's an excellent tip - in fact, the "tip of the month", don't you think! Thank you Thelma.

TRY TO USE PATTERNS WITH SHORT FLOATS

This sounds a "cop out", but if you choose punchcard patterns, such as those designed by Iris Bishop, you will rarely - if ever - get a "long-float" pattern.

ADD A LINING TO THE GARMENT

Consider lining the garment or, if a motif has been made, just that area. A fine lining can either be knitted or cut out of woven fabric, using the garment pieces as a pattern. Don't forget to add seam allowance, if necessary.

MATCHING PATTERNS

This brings us on to another area of patterning - matching the patterns at the side seams, back and front. Sometimes, this does not matter because the pattern may be fairly "busy" and the matching does not really show. However, if the pattern is bold, side seams which have been made to match really does add quality to your work. Have you noticed, even the most expensive, shop-bought garments usually fail to do this these days?

Matching 24 stitch wide patterns Let's first look at a standard 24 stitch wide punchcard pattern. Look at the card and see if the pattern repeats itself across. Does it repeat twice or more times, or is it just a once repeat? Let us first deal with the "once repeat" pattern.

All punchcard patterns work on the centre 24 needles of the needlebed. Obviously, this is 12 stitches to the right and 12 stitches to the left of the centre 0. This

There are several standard methods of dealing with this and if anyone has any different ideas, we'd love to hear from you.

means the pattern is centred at the middle of the knitting. Working outwards, from either side of the centre 12-0-12 needles, the next 24 needles gives the next pattern repeat and so on.

Counting across 36 needles at both sides of the centre 0, we have three whole patterns; counting across 60 needles at both sides of the centre 0, 120 stitches in all, we have five patterns and counting across 84 needles at both sides of the centre 0, 168 stitches in all, we have seven patterns going all across. If this is the number of needles we have to use for the garment, plus one more at both sides for sewing up, then the patterns will match exactly. However, life rarely works out as smoothly!

Let's suppose you want 72 needles at both sides of the centre 0 for your number of stitches. Look at the tension swatch (36/36 will give three patterns going across - I know - we usually use 35/35 needles, but let's change the rules slightly!). It may be possible for the seam to come in the middle of the pattern? If so, then the 72 needles both sides of centre 0 would give:-

$$12+24+24+12 = 72 \quad 12+24+24+12 = 72 \quad (72 \times 2)$$

There would be no problems with the stitches and repeat

required for the pattern, because both would work.

However, let's suppose the number of stitches required for the pattern size was 78 at both sides. To match the pattern repeat you would need 84 stitches, so ask yourself if, say, you could go up to the 84 stitches at both sides of the centre 0 to match the pattern and perhaps use the tension, say one whole number lower, to obtain the correct size? You would, of course, have to make another tension swatch to check that this would work - but it's a possibility.

MATCHING 6 AND 8 STITCH WIDE PATTERNS

If the pattern is repeated three or four times across the punchcard, then it is much easier to match, as the needles then only have to come close to the 24 being divided by 3 or 4.

The easiest way to work things out is to sit at the machine and bring the needles out so that you can actually see what you are doing. From this, you can see that the problem only really arises when the pattern is an all-over repeat of 24 stitches.

If you use DesignaKnit, or similar, it goes without saying that you can see what the pattern looks like on the screen and make your calculations there.

Dressmakers tack and try every step of the way, so I wonder why machine knitters don't ... ?

MATCHING PATTERNS AT THE SHOULDERS

This, again, is an area that can cause hassle. I like the way that lots of knitters avoid this completely by disguising the shoulder line with a thin cord or epaulette attached - thus featuring it!

When the back is completed and before commencing the front, you can simply turn the punchcard round and, providing you stop on exactly the same row for front and back, this will usually match the pattern up on the shoulders exactly.

Bold all-over patterns at the front and back are difficult to match at the sleeves - or should I say impossible! Lots of knitters again knit the last four or six rows plain, so there is just that little gap and the patterns do not "hit" each other. If you do this, then either keep the punchcard rolling, but knit with colour in both feeders, or insert Card 1 and again, knit those rows - in Fair Isle - with Colour 1 in both feeders. Do not be tempted to knit the four or six rows in one colour stocking stitch, because it will give you a completely different, "soft" fabric and it will roll.

Talking of matching, one of our club members gave us a real laugh. She was wearing a plain jumper with stripes going across the front and back and it looked very good. Then she said, "do you see my deliberate mistake?". I do hate doing this myself, because whenever I say it to people, they find mistakes I never knew I had!

All eyes peered to see what we could find - but no, we couldn't see it. Then she turned sideways and lifted her arms; the stripes going across the front and back did not match! She had accidentally started the second piece on the wrong row! She said that as long as she faced or turned her back on folk it did not matter!

This brings me to an observation that's nothing really to do with the above, just something that I continually hear knitters say. On completion of the sewing up and all the finishing, I frequently

hear, "it came out a bit too big (or small as the case may be)".

Whenever I've ventured to ask if the knitter had not noticed the problem on completion of the back - or whatever piece was first knitted - or even suggested that the knitter could have tried on the pieces before sewing them up, I've been looked at as if I've come from another planet! "Try it on?"

It occurs to me that dressmakers tack and try every step of the way, so I wonder why machine knitters don't do this? Dressmakers also put in "marking threads" and cut out those funny little "V" shapes to make sure they put the pieces together accurately. I wonder why most of us don't do this? I know we can't cut the knitting, but marker threads are easy enough to add - aren't they?

Having said that, I'm just as guilty as the rest! It seems that I'm also programmed to "sit down and get on with it", as if there is credit in how quickly I can make a garment. What other craft has this attitude?!

Personally, I believe the manufacturers of knitting machines are the root cause of the problem. Who can deny that, for years, it was one of the selling features of a knitting machine. Showing you a fantastic garment, they would habitually boast, "you, too, can knit this in two hours!" When I think of all those years that the "sewing up" used to be the bit I disliked the most, I blush!

Another saying that I think has also caused bad habits is, "you can do the knitting at your machine then sit, in comfort, in front of the television while you do the sewing up". I have learned from bitter experience that the "sewing up" needs a great deal more expertise and practice than does the knitting at the machine. The machine produces the fabric - but we do the crafting!

The garments one can buy from, say, a market or an expensive High Street stores are nearly all mass produced and many - yes

many of them are very, very cheap. However, look at the finish and it will make you glad you take pride in your work!

I shall always be grateful to a lady called Raymonde. Many of you will remember her as the wonderful, tiny French lady who worked for Metropolitan when the company was based in Poole, Dorset. She was possibly the originator of Cut and Sew as we know it in the machine knitting world today.

She was a professional dressmaker, teacher and had this wonderful way with her! She always had an audience at a fashion shows in stitches (pardon the pun!) and came up with new things all the time. Can you remember her capes, hats, fingerless gloves, skirts and so on?

After that short trip down memory lane, I'll go back to why I was grateful to her. Years ago, I was showing her a garment I had just finished and she looked at the ribs. I couldn't begin to write her French accent, but it went something like, "Oh la la - followed by a French expression, at which I could only guess the meaning! - but your stitcheeng", she said.

- "What's the matter with it?", I asked - somewhat defensively and rather hurt.
- "Eet ees . . . well, ow do I say eet . . . eet is not too good".
- "Not too good? What's wrong with it?"
- "The stitching - e is all eegge-ly peeggely."
- "Well, show me what you mean."

And she did! She ripped out my stitching, up the 2x2, rib and showed me - for the first time I had ever seen it - mattress stitching. I really couldn't believe the difference. When I compared it with the other side she had not ripped out, it was amazing. How could I have ever sewn up as I had been doing! So, that was my introduction to mattress stitch and how important this finishing off was.

I have not seen Raymonde for many years now, but I understand that she is well and still living in Bournemouth. I thank her, for all her help in bygone days and join everyone in wishing her well. Perhaps we might find her and invite her along to Machine Knitting LIVE! at Bournemouth? Why don't you come and join us, too, it will be a great day out for machine knitters! ■

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Woman's Longline Tunic

Designed by Jamilla Designs

PROGRAM

Switch on the console and follow instructions to St Patt A. We do not need a cast on technique but enter any one you choose.

St Patt A - read until
Alter - NO
Knit tech - 187 - ENT
Enlarge/position - NO
Test - NO
All st patt - NO
St patt B - read until
Alter - NO
Knit tech - 187 - ENT
Enlarge/position - ENT
CM? - NO
Rows - 64 - ENT
Sts - 40 - ENT
Position - ENT
Patt aft R O - ENT
To L/R - 0 - ENT
In patt at R 0 - ENT
In patt rep R 0 - NO - ENT
↔Rep sts 0 - ENT
All st patt - NO
St patt C - read until
Alter - NO
Knit tech - 187 - ENT
Enlarge/position - NO
Test - NO
All st patt - ENT
Form - NO
LND - 58 - (or half the number of needles you need) - ENT
RND - 58 (or half the number of needles you need) - ENT
Cast on - You can now switch off the console as welts and cuffs are knitted manually.

BACK AND FRONT ALIKE

Handle down. Orange strippers. Set up 116 [122, 127, 133, 138, 144, 150, 155] Ns on each bed in WP for full needle rib. * Arrange pushers in 1 up and 1 down position on each bed as in diagram, taking pushers not required down into blocking rail. Set RC at 000. Set lock on AX/AX (E6000 - AX/KX) and ss to 3¹/₂/3¹/₂. Using 2 ends of Col 1 and 1 end of Col 3 tog, K 10 rows. Set lock on N/N, K 20 rows. RC shows 30. Break off Col 3 and

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 80 machines with Deco and E6000 machines.

MATERIALS

Harmony Yarns Gemini. (Yarn Guide No.4.)
2 x 250 g cones in Black (Col 1).
Forsell Shamal 3-ply. (Yarn Guide No.8.)
1 x 400 g cone in White (Col 2).
Silver Lurex (Col 3).

GARMENT WEIGHT

Finished garment in first size weighs 530 g.

The fibre content of Gemini is 50% Wool, 50% Acrylic and is available on 250 g and 500 g cones. Shamal is 80% Acrylic, 20% Wool. For further information about these yarns, please write to the following addresses:- Harmony Yarns, 767/771 Attercliffe Road, Sheffield S9 3RE and T Forsell & Son Ltd, Blaby Road, South Wigston, Leicestershire LE8 2SG.

MEASUREMENTS

To fit bust 92 [97, 102, 107, 112, 117, 122, 127] cm, 36 [38, 40, 42, 44, 46, 48, 50] in.
Actual size 100 [105, 110, 115, 119, 125, 130, 134] cm, 39¹/₂ [41¹/₂, 43¹/₂, 45¹/₂, 47, 49¹/₂, 51¹/₂, 53] in.
Length to shoulder 71 cm, 28 in.
Sleeve seam 48.5 [48.5, 46.5, 46.5, 44.5, 44.5, 42, 42] cm, 19 [19, 18¹/₂, 18¹/₂, 17¹/₂, 17¹/₂, 16¹/₂, 16¹/₂] in (adjustable).

TENSION

40 stitches on each bed to 17.6 cm and 40 rows to 4 cm, measured over pattern. Duomatic 80 - Set lock on AX↔/BX and Deco on setting 4. E6000 - Set lock on AX↔/LX, Knit Tech 187. (stitch size approximately 3¹/₂/3¹/₂).

KNITTING NOTES

- Before knitting prepare any punchcards or reader sheets needed from the charts provided. Note that patterns as shown, may have to be repeated until the card is a suitable length for knitting.
- Remember to bring a pusher out of the blocking rail for every stitch increased and to return pushers to blocking rail under every stitch decreased.
- The welts, cuffs and collar are worked without electronics.
- For this pattern, RC refers to the row counter on the lock, not on the console.
- Use two ends of Col 1 and one end of Col 3 together in one feeder for welts and cuffs. Use two ends of Col 1 and one end of Col 2 for main body. Use one end of Col 1 and one end of Col 3 together in one feeder for collar.
- The neck is shaped using cut and sew.
- The collar is knitted in half fisherman's rib.
- The edging technique which starts the welts and cuffs is Irene Krieger's and is worked without using the console.

then arrange pushers under every N on each bed in WP *.

DUOMATIC 80 MACHINES

Insert card A into card holder and set to 0. Program card with Deco and clip Deco to lock. Set lock on AX↔/BX and Deco on setting 4.

E6000 MACHINES

Switch on console and follow instructions on screen until st patt A. Set lock on AX↔/LX, Knit Tech 187.

ALL MACHINES

Set RC at 000. Cont in stripes of 2 rows using 2 ends of Col 1 and 2 rows using 1 end of Col 2. K until RC shows 400 [400, 400, 400, 375, 375, 375, 375].

SHAPE ARMHOLES

Cast off 11 [11, 16, 16, 21, 21, 26, 26] sts on each bed at beg of next 2 rows. 94 [100, 95, 101, 96, 102, 98, 103] sts on each bed. K until RC shows 408.

DUOMATIC 80 MACHINES

Insert card B into card holder and set to 0. Program card with Deco and clip Deco to lock. Set lock on AX↔/BX and Deco on setting 4.

E6000 MACHINES

Press ABC button for st patt B.

ALL MACHINES

Set RC at 000. Keeping colour sequence correct, K until RC shows 64.

DUOMATIC 80 MACHINES

Insert card C into card holder and set to 0. Program card with Deco and clip Deco to lock. Set lock on AX↔/BX and Deco on setting 4.

E6000 MACHINES

Press ABC button for st patt C.

ALL MACHINES

Set RC at 000. Cont in stripes of 2 rows using 2 ends of Col 1 and 1 end of Col 3 tog and 2 rows using 1 end of Col 2. K until RC shows 196. Transfer sts to front bed. Cast off.

SLEEVES

Handle down. Orange strippers. Set up 45 Ns on each bed in WP for full needle rib. Work as for Back and Front from * to *.



Masterclass

Mary Dowse

Fun with crochet

If you have never tried your hand at it, try your local library for a simple "how to" book or, more seriously, if there is an "old person" in your family, ask them. They will be delighted to show you. Crochet goes back still further than your grandmother and there are always people who like doing it, though it hasn't really been very high fashion until now and you are more likely to see dainty collars and tablecloth edges and the everlasting tray cloth. Don't be put off. The stitches and stitch patterns are the same, but used in totally different way. Even Irish crochet, with some of the loveliest patterns, usually made with 100 - 150 cotton, may be made in 4 ply

or double knitting or even chunkier.

I have two or three wonderful magazines, somehow saved from my mother and grandmother, dating from about 1910, with gorgeous designs in them and a delightful little book which some of you must have seen - the DMC book by Thérèse de Dillmont, which has everything in it from plain sewing to most elaborate crochet and macramé, with the most wonderful patterns. All of them are just asking to be translated into Haute Couture frocks! Do learn how to do it as you'll probably want it for the next couple of years anyway. Any knitter who can do "crab" stitch to

edge knitting need have no fears as "crab" stitch is one of the most difficult crochet edges to make. Single crochet, double crochet, trebles and multiple trebles are MUCH simpler!

The nicest patterns, I think, are the kind where you make separate motifs and sew or crochet them together. Although there are ends to sew in, this is often a more interesting pattern than straight rows or going round and round, though I have seen some quite beautiful open work (?) skirts (very short and worn over coloured tights) from Irish designer who always seem to have a strong feeling for crochet and these are often made in straightforward rows.

Going through trade magazines showing clothes for Winter '97-'98, Spring '98 and even Winter '98-'99, one sees lots of open work see through fabrics. Very short skirts, no more than a decoration, short knitted skirts with a deep band - about 18", 45 cm of open work crochet make smashing skirts for showing beautiful legs. If not, wear a contrasting slip which also shows off the pattern - the same with an open work top or sleeves. On the catwalk, models wear nothing, but on the High Street, wear a slip.

I have been looking through my "early work" which has survived and have found an evening jacket with wide bands of lurex crochet, this comes from the time of the 60s, when crochet was popular and lurex really hit us! (I've never looked back!) This is a "cut and sew" jacket, knitted in two strands of 2-ply in stocking stitch. I'd like to say that I cut out

the pattern pieces and zig-zagged the edges, but I think that I just hoped for the best, not knowing a great deal about the finer points of knitting! I will say that I do find that people make a great to-do-about cut and sew. It's much easier than it sounds!

The jacket has survived after Dress Shows, as I gave it to my friend Dorothy (too small for me!) who only brought it out of retirement for the occasional Christmas party. It was originally worn with a matching lurex dress or blue or green pants but later it





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Crochet seems to be in for a big comeback - now and through the coming year.



Crochet trimming on knitting

was usually black drainpipes or the little black dress - it looked very good with black drainpipes.

The next really interesting coat I saw was on holiday in Venice, made in quite a coarse double knitting yarn with details of motifs of flowers and leaves for Irish crochet. These must have been tacked on to a calico or brown paper pattern to allow for the wide open crochet spaces between them. In a really crisp yarn they made an amazing coat and I played with the idea of coats like this for years. It also lends itself as an idea to yokes and patches on knit-ted dresses and I remember knitting my Lucetta draped dress for a crochet yoke by Pauline Turner.

There were some truly amazing tops and decorative 'neckpieces' made at this time, mostly in the USA, where "wearable art" flour-

ished. The crochet often began with a ring or a small square or an "Irish yoke" and just "grew" going round and round all sorts of shapes wither to make a large patch to decorate a sweater. They were "wearable art" rather than high fashion but great fun to wear or hang on a wall. "Hippy" fashion rather than Haute Couture, but well worth reviving(?). Try one. If you don't feel that you can manage a whole garment, how about a decorative piece for sweater or dress. They often incorporated my favourite peacock feathers!

If you feel really intimidated by a new technique, sit down with some yarn, wind it several times round your finger and double crochet over it to make rings to sew together or crochet over a curtain rings to make buttons while your garter carriage is chugging away! ■

DUOMATIC 80 MACHINES

Insert card C into card holder and set to 0. Program card with Deco and clip Deco to lock. Set lock on AX↔/BX and Deco on setting 4.

E6000 MACHINES

Switch on console and follow instructions on screen for st patt C. Set lock on AX↔/LX, Knit Tech 187.

ALL MACHINES

Set RC at 000. Cont in stripes of 2 rows using 2 ends of Col 1 and 1 end of Col 3 tog and 2 rows using 1 end of Col 2 and at the same time, shape sides by inc 1 st on each bed at each end on every 12th [12th, 12th, 12th, 10th, 10th, 10th, 10th] row until there are 119 [119, 119, 119, 131, 131, 131, 131] sts on each bed. K until RC shows 490. Adjust length at this stage, if required. Transfer sts to front bed. Cast off.

COWL NECK COLLAR

Handle down. Orange strippers. Set up 146 Ns on each bed at centre of machine in WP for full needle rib. Set RC at 000. Set lock on N/N and ss to 4/4. Using 1 end of Col 1 and 1 end of Col 3 tog, K 1 row. Set lock on CX/CX and ss to 4 1/2/4 1/2, K 2 rows. Set lock on N/N and ss to 5/5, K 1 row. RC shows 4. Set RC at 000. Set lock on EX/N and ss to 4/4, K 130 rows. Change to black strippers. Set lock on GX/N and ss to 6/6, K 6 rows. Pull yarn down between beds. Set lock on N/GX, K 6 rows.

Using WY, K 6 rows. Pull yarn down between beds. Set lock on GX/N, K 6 rows. Change to orange strippers. Set lock on N/N and ss to 3/3, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all of the pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins. Form the neckband into a circle and press the stocking stitch edge only.

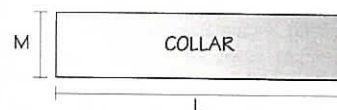
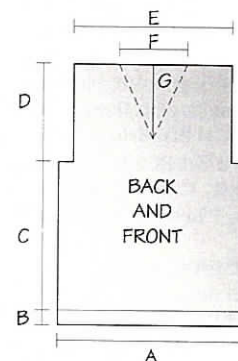
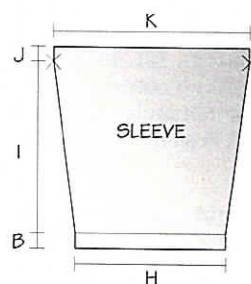
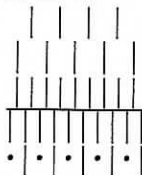
MAKING UP

Join shoulder and collar seams. Draw a cut and sew neckline on front, using measurements given on diagram as a guide. Sew 2 rows of zig-zag stitch around neckline, then cut out surplus fabric to form 'v' neck. Pin collar into position just below zig-zag rows and, unravelling WY as required, backstitch through open loops of last row worked in Col 1. Catch down remaining loops on inside, enclosing cut edge. Measure 5 [5, 7, 7, 9, 9, 11.5, 11.5] cm down from top of sleeves and place markers at each edge. Set in sleeves, sewing rows above markers to cast off sts at armholes. Join side and sleeve seams and the give a final light steam. ■

Diagrams

- A = 51 [53.5, 55.5, 58.5, 60.5, 63, 66, 68] cm
- B = 4.5 cm
- C = 40 [40, 40, 40, 37.5, 37.5, 37.5, 37.5] cm
- D = 26.5 [26.5, 26.5, 26.5, 29, 29, 29, 29] cm
- E = 41 [44, 41.5, 44, 42, 44.5, 43, 45] cm
- F = 21 cm
- G = 20 cm
- H = 19.5 cm
- I = 44 [44, 42, 42, 40, 40, 37.5, 37.5] cm
- J = 5 [5, 7, 7, 9, 9, 11.5, 11.5] cm
- K = 52 [52, 52, 52, 57.5, 57.5, 57.5, 57.5] cm
- L = 76 cm
- M = 18 cm

DIAGRAM



Jacket with Peplum

Designed by Maggie Andrews

BACK PEPLUM

With carriage at right, set machine for full needle rib/double rib. Push 182 [182, 182, 192, 192] Ns at centre of machine to WP. Push 181 [181, 181, 191, 191] corresponding Ns on ribber to WP for full needle rib/double rib. * Using MT-6/MT-6 and MY, cast on. Carriage is at left. Set machine for full needle rib/double rib knitting. Set RC at 000. Using MT/MT, K 10 rows. Transfer the end ribber st at right on to adjacent ribber N at left. Counting from the left, transfer the first and every foll 10th ribber st on to adjacent ribber N at right. Push empty Ns to NWP. ** K 10 rows. Counting from the left, transfer the first ribber st from each group on to adjacent ribber N at right. Push empty Ns to NWP. Rep from ** 7 more times. K 10 rows. RC shows 100. Transfer sts for st st. K 1 row and then, using WY, K a few rows and release from machine *.

FRONT PEPLUM (KNIT 2)

With carriage at right, set machine for full needle rib/double rib. Push 92 [92, 92, 102, 102] Ns at centre of machine to WP. Push 91 [91, 91, 101, 101] corresponding Ns on ribber to WP for full needle rib/double rib. Work as for Back Peplum from * to *.

BACK

Push 144 [154, 160, 166, 174] Ns at centre of machine to WP. Push 12 evenly spaced Ns back to NWP. Push 50 [40, 34, 38, 30] evenly spaced Ns from WP to UWP. With carriage at right and K side of WY on Back Peplum facing, replace 1 st on to each N in WP and 2 sts tog on to each N in UWP. Unravel WY. Bring NWP Ns back to WP. Set RC at 000. Using MT and MY, K 98 [98, 102, 102, 106] rows. Place marker at each end.

SHAPE ARMHOLES

Dec 1 st at each end on every alt row until 116 [134, 148, 162, 160] sts rem, then on every foll 3rd row until 96 [106, 112, 118, 120] sts rem. RC shows 156 [160, 168, 172, 180]. Place marker at each end. K 24 rows. RC shows 180 [184, 192, 196, 204].

SHAPE SHOULDERS

Set machine to hold. Push 6 [8, 8,

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No.11.)
1 [1, 1, 2, 2] x 500 g cones in Stone (MY).
4 buttons (I used miniature Dorset buttons).

GARMENT WEIGHT

Finished garment in first size weighs 400 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ. Tel: 01282 779811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information on page 3.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.
Actual size 94 [101, 105, 109, 114] cm, 37 [40, 41½, 43, 45] in.
Length to shoulder 71 [72, 74, 75, 77] cm, 28 [28½, 29, 29½, 30½] in.
Sleeve seam 42.5 cm, 17 in (adjustable).

TENSION

30 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6). Wash and dry swatch before measuring.

KNITTING NOTES

- We used knit side of stocking stitch and ribber side of peplum as right side of garment.
- Use a 2 prong transfer tool for all decreaseings.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

8, 9] Ns at opposite end to carriage to HP on next 2 [4, 6, 2, 6] rows and 7 [7, 9, 9, 9] Ns on foll 6 [4, 2, 6, 2] rows. Break yarn. Push all Ns from HP to UWP. K 1 row. Place marker between Ns 21 and 22 [23 and 24, 23 and 24, 24 and 25, 24 and 25] at left and right of centre 0. Using WY, K a few rows and release from machine.

RIGHT FRONT

Push 72 [77, 80, 83, 87] Ns to WP. Push 6 evenly spaced Ns back to NWP. Push 26 [21, 18, 25, 21] evenly spaced Ns from WP to UWP. With carriage at right and K side of WY on one Front Peplum facing, replace 1 st on to each N in WP and 2 sts tog on to each N in UWP. Unravel WY. Bring NWP Ns back to WP. Set RC at 000 and

then, using MT and MY, K 98 [98, 102, 102, 106] rows. Place marker at each end.

SHAPE FRONT EDGE & ARMHOLE
Dec 1 st at left edge on next and every foll 4th row and at the same time, dec 1 st at armhole edge on every alt row until 51 [62, 71, 80, 76] sts rem, then on every foll 3rd row until 33 [37, 39, 41, 41] sts rem. RC shows 156 [160, 168, 172, 180]. Place marker at right edge. Cont to dec at left edge only on every 4th row from previous dec until 27 [31, 33, 35, 36] sts rem. K 2 [2, 2, 2, 6] rows. RC shows 181 [185, 193, 197, 205].

SHAPE SHOULDER

Cont to dec once more at left edge on foll 4th row from previous dec on 2nd size only. Set

machine to hold. Push 6 [8, 8, 8, 9] Ns at opposite end to carriage to HP on next row, K 1 row. Push 7 [8, 8, 9, 9] Ns at opposite end to carriage to HP on next row, K 1 row. Push 7 [7, 8, 9, 9] Ns at opposite end to carriage to HP on next row, K 1 row. Push Ns from HP to UWP. K 1 row and then, using WY, K a few rows and release from machine.

LEFT FRONT

Work as for Right Front reversing shaping by reading left for right and right for left.

SLEEVES

With carriage at right and using MY, cast on 66 [66, 70, 72, 76] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 28 rows. Transfer sts for st st. Set RC at 000. Using MT, shape sides by inc 1 st at each end on every 4th row until there are 126 [126, 130, 132, 136] sts. K 24 rows. RC shows 144. Adjust length at this stage, if required. Place marker at each end.

SHAPE TOP

Dec 1 st at each end on every 3rd row until 118 [110, 114, 112, 116] sts rem, then on every foll alt row until 72 sts rem. RC shows 202 [206, 210, 214, 218]. Transfer every alt st on to adjacent N. Push empty Ns to NWP. Using MT-5, K 1 row. Using MT+2, K 1 row. Cast off with a latch tool.

DRAWSTRING FOR WAIST

With carriage at right, set machine for full needle rib/double rib. Push 3 Ns to WP. Push 2 corresponding Ns on ribber to WP for full needle rib/double rib. Using MT-2/MT-2 and MY, cast on. Carriage is at left. Set machine for full needle rib/double rib knitting. K until approx 1.5 metre long. Cast off.

FRONT BORDER

With carriage at right, set machine for full needle rib/double rib. Push 7 Ns to WP. Push 6 corresponding Ns on ribber to WP for full needle rib/double rib. Using MT-2/MT-2 and MY, cast on. Carriage is at left. Set machine for full needle rib/double rib knitting. K until long

enough to go along both front edges and across back neck. Cast off.

JOIN SHOULDERS

Push 96 [106, 112, 118, 120] Ns at centre of machine to WP. With carriage at left and K side of Fronts facing, replace sts from Right Front on to 27 [30, 33, 35, 36] Ns at left and sts from Left Front on to 27 [30, 33, 35, 36] Ns at right. Unravel WY. Push 27 [30, 33, 35, 36] Ns at each side to UWP with sts behind the latches. With P side of Back facing, replace sts on to Ns placing them into needle hooks. Unravel WY. Push Ns in UWP back to WP so that one set of sts knits through the other. Using MT and MY, K 1 row. Cast off.

PRESSING

Wash all pieces. With wrong side facing, block knitting by pinning out all pieces to measurements given while still wet avoiding rib panels and cuffs. Allow to dry in shape before removing pins.

MAKING UP

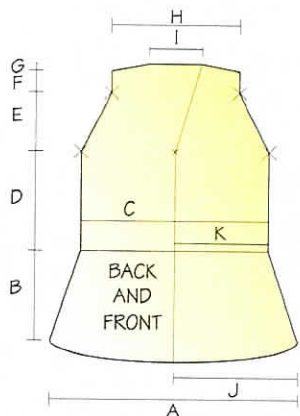
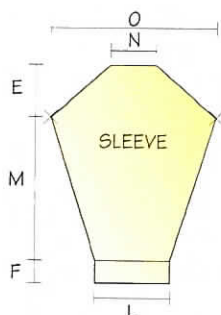
Set in sleeves sewing straight edge between markers. Join side and sleeve seams. Sew front border into position. Sew buttons on to left side of front border between waist and start of front shaping. Make the buttonholes to match by pulled thread method as follows:- Lift up a stitch in centre of border in appropriate place and pull up to make a hole. Push a pencil into hole to enlarge it (make as large as required). Oversew loops at ends of buttonholes and oversew sides if liked. Thread the drawstring through the eyelets at waist. ■



Diagrams

A = 65 [65, 65, 69, 69] cm
B = 25 cm
C = 48 [51, 53, 55, 58] cm
D = 25 [25, 26, 26, 27] cm
E = 15 [16, 17, 18, 19] cm
F = 6 cm
G = 2 cm
H = 32 [35, 37, 39, 40] cm
I = 14 [15, 15, 16, 16] cm

J = 33 [33, 33, 36.5, 36.5] cm
K = 24 [25.5, 26.5, 27.5, 29] cm
L = 22 [22, 23, 24, 25] cm
M = 36.5 cm
N = 12 cm
O = 42 [42, 43, 44, 45] cm



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Machine Knitting Monthly, Advertising Department,
PO Box 1479, Maidenhead, Berkshire SL6 8YX.
Tel: 01628 783080. Fax: 01628-633250.

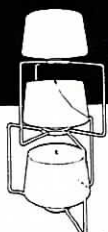
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See page 20

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ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT-1, MT-2, MT-3 = one, two, three
full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row Hook on cast-on comb. Push rem alt Ns into WP K1 row Carriage back at right. Cont

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

YARN GUIDE

EXTRA
FINE

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FINE

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FINE-
MEDIUM

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MEDIUM

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MEDIUM-
THICK

13

14

15

THICK

16

17

18

EXTRA
THICK

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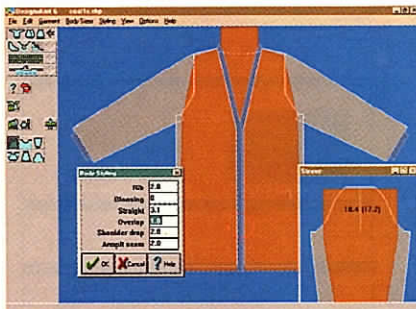
Soft Byte

Opens Windows to
a world of knitting
with

Also available -
Fittingly Sew
pattern drafting software
for Windows and
Macintosh

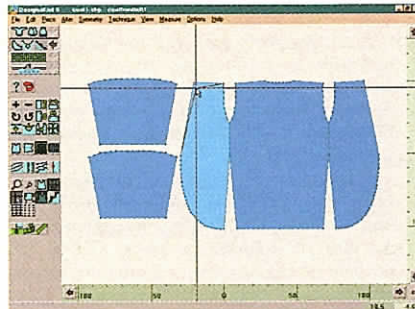
DesignaKnit6

The complete Computer-Aided Design package
for all hand and machine knitters



Standard Garment Styling

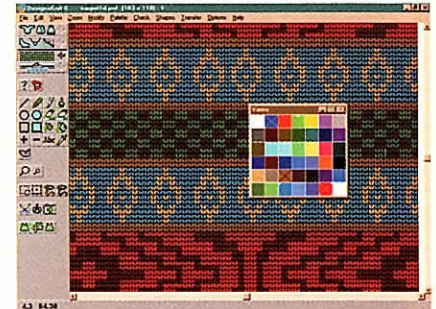
- Choose from a built-in range of garment shapes and select a neckline and sleeve type
- Use standard measurements or enter your own for a perfect fit
- Alter styling features and ease



Original Pattern Drafting**

- Start a pattern block from scratch or adapt a standard garment for an entirely original design
- Use a host of drafting tools to shape the garment you want

** Available only in DesignaKnit Professional



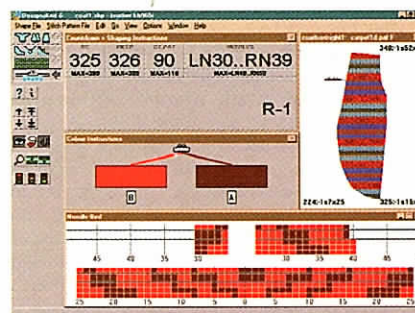
Stitch Designer

- Design multicoloured stitch patterns and download them to an electronic knitting machine, or produce punch or reader card templates
- Convert graphic images into stitch patterns

DesignaKnit 6 for Windows has the
following

minimum requirements:

- 386, 486 or Pentium IBM-compatible PC
- 4Mb RAM (8Mb recommended)
- 256 colour SVGA display (the program will run in 16 colour VGA mode, but colours may appear dithered)
- Windows 3.1™, Windows 3.11™ or Windows 95™



Interactive Knitting

- All types of knitting machines, even non-electronics, can be linked to the PC so that colour changing and shaping instructions can be followed row by row as you knit

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Chester: 01244 318959 Colchester: 01206 574758 County Down: 01238 542055 Crawley: 01293 427304 Dartford: 01322 863144 Edinburgh: 01578 750260
Hemel Hempstead: 01442 219298 Herstoncoex: 01323 832429 Hollesley: 01394 411873 Jersey: 01534 855676 Leeds: 0113-269 2900
Middlesborough: 01642 247863 Nantwich: 01270 628414 Newark: 01623 860366 Newport (Gwent): 01633 881028 Newton Abbott: 01626 69840
Nottingham: 0115-963 5755 Paignton: 01803 527145 Perth: 01887 840455 Polegate: 01323 482552 Rochdale: 01706 521966 Rochester: 01634 841597
Saltash: 01752 840810 Sheffield: 0114-244 9888 Stafford: 01785 601425 Stockport: 0161-483 6102 Truro: 01872 561145 Wareham: 01929 551073
West Drayton: 01895 441368 Westcliffe on Sea: 01702 512283 Wirral: 0151-648 7899 Wisbech: 01945 476343
Australia: 08 277 4750 Czech Republic (Czech version): 069 692 3366 Denmark: 098 136585 Finland: 03 5421 096
Germany (German version): 05406 899555 Jamaica (Caribbean): 809 929 9450 Netherlands (Dutch Version): 0346 266603
New Zealand: 04 47 69458 Norway: 0472 279 582 South Africa: 021 962536 Sweden: 08 350022 USA & Canada: 816 461 1217